

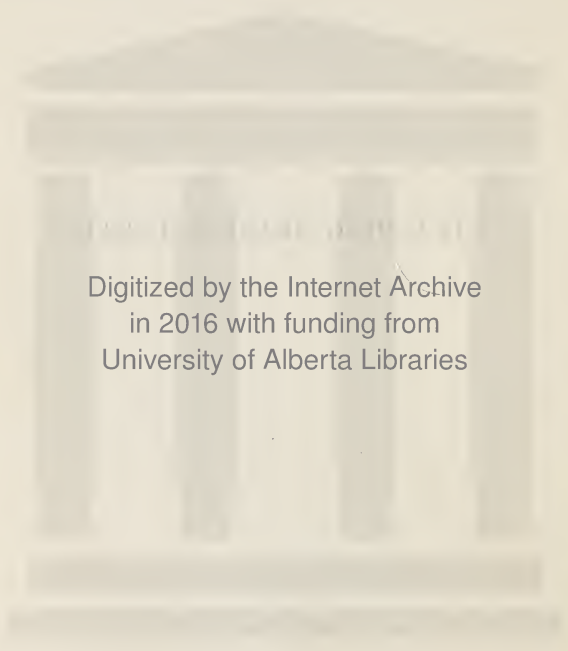
TEACHING READING TODAY

A GUIDE TO
YOUNG EXPLORERS

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TEACHING READING TODAY



A GUIDE TO

Young Explorers

CANADIAN PARADE READERS

DONALDA DICKIE

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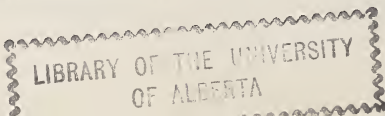
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TO THE TEACHER



It is too often forgotten that reading is not just a mechanical process. If it is not more than this, it is not reading at all. The basic fact that the beginning reader must grasp is that the printed symbols present ideas. When he has discovered this and can wrest the ideas from even one printed sentence, he can read. All he needs further is plenty of practice in this performance. But it is well to direct this practice to desirable ends.

Early impressions are extremely persistent. It is of vital importance, therefore, to offer Canadian boys and girls, in whom an interest in community life is dawning, books with a Canadian atmosphere; to build into the consciousness of their readers a general picture of Canada and a definite impression of the ideals of the Canadian way of life.

In doing so there is no desire and no need to foster a narrow Canadian nationalism. Canada now sees herself a nation among other nations. She is, perhaps, the least nationalistic of any, but she has a personality of her own, the expression of the way of life created by the Canadian environment acting upon the inherited tendencies of her people. It is in and through her national personality only that Canada can make her contribution to the development

of the world. The stronger and richer her personality becomes, the greater that contribution will be, and Canada's personality will become strong and rich in proportion as her citizens strive consciously to make it so. Boyhood and girlhood is the time to make that effort conscious.

An impression of Canada, her way of life and her place among the nations cannot be given in a series of unrelated selections. Such an impression can be built up only through careful organization of materials which present the theme in many different ways. Subject fields such as geography, history, health and science have a place in this organization together with much about the modern world. The children must read stories, poems and plays, partly because it is important that they should learn to read literature as well as informational articles, but also because the most important things in life are dealt with chiefly in stories, poems and plays.

In the *Canadian Parade Readers* we offer books with a truly Canadian atmosphere which present the ideals of the Canadian way of life. *Young Explorers* pictures the Canadian scene with some wisps of faery still about it; *Gay Adventurers* crosses the border into the land of real adventure; and *Proud Procession* presents something of Canada's achievements and of her place among the nations.

In the preparation of these books our first care has been to choose selections which the pupils will enjoy but which will also widen their knowledge and deepen their understanding of the modern world in which they live.

Our second purpose has been to provide a variety of types of reading matter which would give the pupils practice in reading not only stories, poems and plays (reading for pleasure), but which would also enable the teacher to train them in the techniques and skills of reading for information. A summary of the reading skills to be acquired in Grades Four, Five, and Six, plans for their development, together with suggestions and exercises for use in handling both

literary and informational selections, appears in the Handbooks and Work Books.

A third purpose has been to grade the selections carefully, so that the burden of new words should not hinder reading pleasure and efficiency, and so that there should be real progression in difficulty in each chapter, from chapter to chapter and from book to book. Four years of persistent work has gone into the search for selections at once interesting and capable of being fitted as they stood, or with slight adjustment, into this general scheme of progression in word burden, sentence structure, and punctuation.

In the poetry, plays, and literary stories, the sentence structure and punctuation has not, of course, been interfered with. In such selections the pupil meets constantly, as he should do, with new and advanced forms. In the informational passage and stories of current quality, the sentence structure and punctuation has been adapted to that being taught the grade in the language class.

The word burden is the most common difficulty confronting the average and poor reader. The problem is to keep it easy enough so that an average reader is able to get a good context for each new word, a context which will enable him to make out its meaning; and at the same time to keep the proportion of new words large enough to force him steadily to increase his reading vocabulary.

Investigations show that good readers read satisfactorily material having one new word in twenty-five; that average readers can handle one new word in thirty-five; and poor readers manage one new word in fifty-five. On the 270-word page of *Young Explorers* this scale allows for good readers 10 new words per page; for average readers 7 new words per page; and for poor readers 4 new words per page. In order to provide reading material suitable for the different levels of ability found in every class, each chapter of this book contains selections ranging in word burden from those adapted to the needs of poor readers to those offering a real challenge to the good readers.

The average of new words per page per chapter, and the range of selections in each chapter is as follows:

CHAPTER	AVERAGE WORD BURDEN	RANGE OF WORD BURDEN
1. Canada	4.3 per page	2 to 12 per page
2. Citizens	3.0 " "	1 to 4 " "
3. Fairy	3.8 " "	1 to 6 " "
4. Animals	4.7 " "	2 to 7 " "
5. Neighbors	4.8 " "	2 to 9 " "
6. Workers	5.1 " "	1 to 10 " "
7. Helpers	3.2 " "	1 to 5 " "
8. Skyways	5.2 " "	1 to 7 " "
9. Out of Doors	5.4 " "	3 to 8 " "

In general the chapters have been arranged in the order of the difficulty of their average word burden. But *Canada Is Our Country* has been placed first as an introduction to *Young Explorers* and to the series. Teachers with classes of weak readers might, therefore, be well advised to start the year with *Good Citizens*. *Worker's Helpers* has been kept low in the proportion of new words because of the necessary use of a large number of words of a technical nature.

Words thought likely to be outside the pupil's speaking vocabulary have been included in the Little Dictionary. Suggestions for using this Little Dictionary as a preparation for the use of the large school dictionary will be found in the Handbook.

Methods and exercises for teaching the new words are included in the suggestions for presenting each selection. Emphasis should be placed upon teaching the pupil how to get the meaning of a new word from the context as well as how to use his knowledge of phonics to discover the pronunciation of the word.

The phonetic training suggested in connection with the selections is a continuation of the training begun in the primary grades as outlined in the basic primary readers used

in most of the Provinces of Canada. Teachers will note that not all words starred as phonetic in the vocabulary lists are used in the training lessons that follow. Many of the starred words, though rated as 'difficult' in meaning, contain only phonetic elements that the children have been taught in previous grades, e.g., 'fin' in the selection "Jill Catches a Sword Fish".

We acknowledge with sincere gratitude how deeply we are indebted to the Librarians of the Edmonton Public Libraries. Through four years their patience has been unfailing, their help invaluable. We are scarcely less beholden to the Children's Librarians of Toronto, Winnipeg, Regina, Vancouver, and Victoria; and to the many teachers in the different provinces who have given us the benefit of their judgment.

Special thanks go also to our authors, Stephen Southwold, Susanna Myers, Eugenie Myles, Nora Burglon, Eleanor Farjeon, Rae Chittick, Helen Palk, Rhoda Power, Charles Clay, Freda Collins, who have taken a personal interest in these books, offering friendly advice and encouragement, writing pieces for us, or themselves checking the adjustments made in their selections.

Most deeply of all we are indebted to the Interprovincial Committee on Readers who have by their untiring criticism, suggestion, and encouragement helped us to hammer out both the form and the quality of the Canadian Parade Readers.

DONALDA DICKIE

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T. W. WOODHEAD

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READING IN GRADE FOUR

In the Primary grades, the main purpose of the teacher of reading has been to help the pupil to master the mechanics of reading. To achieve this end she has used creative, or interpretive-type reading in its simplest form, that is, 'reading for the story'. Children learn to read by reading, and only by establishing the attitude that reading is a joy-giving activity will they be persuaded to give themselves the constant practice necessary to become good readers.

To acquire facility in any skill, two types of practice are necessary, (a) *Whole process practice*, that is the practice of the skill as a whole, as one activity, and (b) *element drill*, the practice of the separate parts, or elements, of the skill. One can learn to play the piano by 'playing pieces', or to play golf by playing the game with one's friends (whole process practice); but to acquire real skill in either, long hours of practising scales, or strokes (element drill) are necessary.

Reading is a skill like any other. To acquire facility in it the child must 'read for the story' (whole process practice) and also practice regularly the separate skills, of reading (element drill): moving the eyes from left to right in long eye spans, rhythmically; word recognition; phrasing, or word grouping; fusion, fusing word meanings together into thoughts; getting the meaning of a word from the context; using phonics to make out the pronunciation of the word.

Investigations have shown that good readers profit most by free reading (whole process practice) and need comparatively little element drill. Poor readers need daily practice of both types.

Three years of daily drill of both kinds should bring the average primary child to the point where he is able to:

1. Read with pleasure.
2. Read with regular eye movements, using not more than five or six fixations per line.

3. Use a reading vocabulary of from 2000 to 3000 words, including those listed in the Gates Primary Reading Vocabulary.
4. Read habitually, not word by word, but in word groups of two or three words each.
5. Know how to use the context to find out the meaning of a new word.
6. Know how to use the common phonograms and syllables to make out the pronunciation of a strange word.
7. Read silently at the rate of about 95 words a minute.
8. Read any passage composed mainly of controlled vocabulary and be able to discuss its content, to answer questions based on it, and to report its substance (if not too long) in his own words.
9. Handle a book properly.

With this background of fundamental attitudes, habits, and skills, the *purpose* of the teacher in the junior grades (four, five, six) is to train the pupil to use his reading ability as a tool for getting both pleasure and information. In Grade Four he should begin to master the mechanics of work-type reading. Much of his reading material should still be stories, poems, and plays for interpretive reading activities, but it should now include also an increasing amount of informational material. The wise teacher will continue drills in the primary elements mentioned above with average and poor readers, and add for them, as for the good readers, drills on the new elements of comprehension involved in reading for information.

BEGIN WITH TESTS

The modern teacher knows that it is a waste of time to try to teach pupils who are good and poor in a subject together. Both suffer. For efficiency, working groups must be formed on the basis of ability. It matters little how long a child has been in school. Good readers are good readers whether they are in Grade Two or Grade Six. They need one kind of

treatment. Poor readers are poor readers in whatever grade they are found. They need a different treatment.

The first step is to test the class on the primary skills✓ as a preliminary to grouping them according to ability. If standard tests¹ are provided these should be used; if not, the teacher can make her own. Begin with comprehension tests.✓

Select three fairly short passages new to the children and progressive in length and difficulty. Frame a number of questions on each to test the pupils' ability.

- (1) To find the main thought of the selection
- (2) To locate definite pieces of information
- (3) To recognize word meanings
- (4) To make simple, reasonable inferences.

It is best to prepare these passages and the questions based on them by means of mimeograph or hectograph.✓ However the pupils may read the selections from books and the questions from the board. Here are two paragraphs taken from the Fourth Reader, Young Explorers, which might form part of such a test.

A. Page 136.

A little calf was born in the ocean on a sunny day in April, 1925. That is, his mother thought he was little. You would have called him very large, for he weighed seven tons. He weighed as much as seven large horses.

1. This paragraph is mostly about:
 - (a) seven very large horses
 - (b) the size of a new-born calf
 - (c) a sunny day in April, 1925
 - (d) what the calf's mother thought
2. Where was the calf born?
3. How much did the calf weigh?
4. Which word tells us that it was not dark and cloudy when the calf was born?

¹ See Appendix—for list of Standard Tests.

5. What do you think the calf was?

- (a) a baby elephant
- (b) a little Jersey cow
- (c) a baby whale
- (d) a baby salmon

B. Page 162.

Away over to the west, high in the mountains, lived a wild mountain goat. He was a proud, beautiful fellow with sharp, pointed horns, and for years he roamed happily over the mountain tops, king of the castle, as you would say. However, one day, when the cold winds blew from the north, he said to himself, "Baa, baa! It is high time I gave up my roving ways and settled down in a snug little home of my own. I shall build myself a house."

1. The main idea of this paragraph is that:

- (a) the goat roamed over the mountain tops
- (b) the winds from the north made the goat feel cold
- (c) the goat decided to build a house
- (d) the goat was a proud, beautiful fellow with sharp-pointed horns

2. The goat loved to wander:

- (a) away over to the west
- (b) to his snug little home
- (c) away from the cold winds from the north
- (d) over the mountain tops

3. Find a word in the paragraph meaning 'wandered'.

4. Find a word which tells us that the goat *enjoyed* roaming over the mountain tops.

5. How old do you suppose the goat was?

- (a) six months
- (b) one year
- (c) two years
- (d) more than three years

6. The goat decided to build a house because:

- (a) the winds from the north made him think of shelter
- (b) he was king of the castle
- (c) he settled down in a snug little house of his own
- (d) he lived high in the mountains

A well-constructed test of this type will yield a sufficiently wide range of marks to serve as a basis for the division of the class into working groups. The average of three such series of marks will definitely grade the children's reading ability.

In addition to this testing of Silent Reading ability, each child's oral reading ability should be tested. Gray's Oral Reading Check Paragraphs are excellent for this purpose. These tests are so prepared that they give a picture of what the child does that hinders his speed and understanding when he reads silently.

If these paragraphs are not available some simple material suitable for oral reading may be used. It is better to choose a selection where the use of contextual clues is not as important as word recognition. If this type of material is used the following errors should be noted and recorded:

- 1. reversals of letters or words
- 2. substitutions or guesses
- 3. omissions
- 4. hesitancy
- 5. repetitions
- 6. pointing
- 7. word or letter reading
- 8. speech errors such as the wrong sound for 'l', 'r', stammering, etc.
- 9. inadequate methods for finding out unknown words
- 10. mispronunciations
- 11. rate in terms of number of seconds needed to read the paragraph
- 12. improper phrasing
- 13. lack of expression

ORGANIZATION OF THE GROUP

Following the tests, the teacher should divide her class into reading groups: the senior class, the good readers, those who are up to standard in the mechanics of reading and ready to be trained in the special skills of reading for information; and the junior class, those who are below standard in the primary skills and need additional element drill in them as well as training in the new skills.

She may also, of course, have a group of poor readers, some not yet ready to read a Grade Four reader. These should read easier material and, at the same time, be given remedial work to bring them to the Grade Four level. Dolch's 210 words for Remedial Reading, and the Word Lists from Remedial Reading by Marion Munroe will be found useful in preparing element drills for this group.

ORGANIZATION OF THE MATERIAL

To provide for these different levels of ability, the Canadian Parade Readers offer under each chapter, unit, or topic, material easy, average, and more difficult in both interpretive and informational selections. Additional selections and books on each topic are listed in the appendix to the manual. In many of our schools, there still remain copies of the Alexandra, Canadian, or Highroads Readers. Selections on some of the topics and suitable for good readers may be found in these old books as well as in the increasing number of modern books provided by most schools.

The good readers, who need a great deal of 'whole process' practice and not much 'element drill', may be expected to proceed rapidly through each chapter. They should then survey the available supply of supplementary material on the topic. When this has been discovered and read, they may report upon it to the class as a whole.

The Junior class, working through the reader at a moderate pace, forms the center for the class discussions which prepare for, and complete the work on each selection. Such discussions stimulate the interest of the poor readers in selections they have not yet read, and help to prepare them for

the reading, while they provide also opportunities for the good readers to contribute the supplementary material they have collected.

The poor readers, who require a great deal of element drill and have, therefore, not so much time for whole process reading, will advance still more slowly through each chapter and may possibly not complete it. It is generally more profitable for them to read additional material on the easy and average levels rather than to struggle through the more difficult selections provided for better readers.

Reading for pleasure, for the story, creative and interpretive reading, should still make up the larger part of the reading program in grade four. It establishes the attitude basic to the development of a good reader: he must like to read. It is chiefly through interpretive reading also that the vital background of general knowledge is built up, that word meanings are clarified and enriched, that ideas are grasped and expanded 'in context'.

For this reason a majority of the selections in **YOUNG EXPLORERS** are intended, either in whole or in part, for interpretive reading. For those selections that are wholly literary the teacher will probably wish to use the Literature Lesson (see pages 44, 46) with its interpretive activity, choral recitation, oral reading, dramatization etc. For those that are 'current' and/or informational, she will find the Training Lesson (see page 12) useful. When she wishes to stress appreciation of story, character, or thought in these selections, she should follow the discussion with a short interpretive activity before assigning the comprehension or technical exercises. The suggestions made are suggestions only. The teacher will use them only when and as she thinks best.

SUMMARY OF READING SKILLS FOR JUNIOR GRADES

Comprehension Skills:

- I. Reading for different purposes, to:
 1. collect facts
 2. follow directions
 3. gather the general significance of the passage, predict an outcome, or anticipate results.
 4. draw a conclusion, relate cause and effect.
- II. Organizing information collected:
 1. choosing central topic of passage
 2. arranging events in sequence
 3. listing main points
 4. listing main points with subheads under each.
- III. Recording information in:
 1. notes
 2. outlines
 3. statements
 4. summaries
- IV. Judging information:
 1. choosing selections or books on a topic
 2. distinguish between relevant and irrelevant material
 3. true, false. Distinguish between fact, fancy and opinion.
 4. collect proof to support a conclusion.

Technical Skills:

- I. Locating information:
 1. by table of contents or index
 2. in dictionary or encyclopedia
 3. in maps, charts, or simple graphs
 4. in foot notes and appendices

II. Reading at different speeds according to purpose and value of material:

1. rapid reading for story material
2. study speed for informational material
3. skimming for survey purposes.

III. Vocabulary skills:

1. word perception (review of primary skills)
 - (a) by ear through speech training
 - (b) by the eye through: use of contextual clues, likenesses and differences in word sizes and shapes, word parts, word groupings.
 - (c) by phonics, word separation, word building.
2. pronunciation by diacritical markings: long and short vowels, placing of accent.
3. word meanings by: the context (review), the use of (new skills) roots, prefixes, suffixes, plurals, genders, possessives, etc.
4. phrasing: that is, recognizing words in groups, rhythmic eye movement.

Grade Four should begin training in the first two comprehension skills listed under each heading with occasional exercises in the others suggested for Grades Five and Six, but should practice all the vocabulary skills steadily. To give this kind of training the teachers uses the Training Lesson plan for the new comprehension skills, and the shorter, game-type, Element Drill Lesson (see page 16) for the development of the technical skills.

USEFUL TYPES OF READING ACTIVITY

Reading, for the intelligent individual, plays an important part in many fields of life. Children need experience in a variety of reading activities.

THE TRAINING LESSON

This is the formal, full-dress teaching lesson. The teacher begins it by giving a *Preparation for Reading*. This includes a *content setting* which introduces the topic and arouses the pupils' interest in it; and a *vocabulary setting* or *word study* when this is felt to be necessary. Proper names and any new words necessary to grasp the meaning of the passage are presented in the Preparation.

Beyond this, if the selection is properly graded, word study should not be needed. If the teacher teaches all the new words, she prevents the pupils from practising the important skills of getting the meaning of a new word from the context, and the pronunciation by phonics. If, on the other hand, the word burden of the selection is heavy, or if the class is made up of poorer readers, the teacher should present those new words that she thinks likely to give most trouble, leaving the simpler ones for class practice in getting meaning from context and practice in phonics.

Setting given and words taught, the teacher suggests, by statement or question, a *purpose* for the reading. When desired she also assigns the *time* allowed for it. Standard times for the grades are:

Grade III	— 100	words	per	minute
Grade IV	— 150	“	“	“
Grade V	— 190	“	“	“
Grade VI	— 220	“	“	“
Grade VII	— 240	“	“	“
Grade VIII	— 250	“	“	“
Grade IX	— 270	“	“	“

These are the end-of-the-year standards for the grades. The teacher will, therefore, expect her Grade Four class to begin at 100 words per minute and during the year to work up to a speed of 150 words per minute. There are approximately 270 words on a page of Young Explorers. Reading time for a selection is calculated by multiplying 270 by the number of pages in the selection and dividing by 100-150, the speed at which the class is reading at the moment.

The class now proceeds to the *silent reading*. That completed, the teacher and class discuss the selection, its purpose and main points of interest. During the *Discussion* the pupils' grasp of new ideas and new words should be carefully checked and, if necessary, corrected.

The teacher then assigns the *activities* she has planned to enrich comprehension and increase skills. These include answering a set of short-answer questions designed to test comprehension, or memory, or both; or the practice of any of the other comprehension or technical exercises mentioned above; or the class may proceed at once to the Workbook exercises. In summary, the steps in the Training Lesson are:

A. Preparation:

1. content setting
2. vocabulary setting
3. purpose presented
4. time limit assigned (when desired).

B. Silent Reading

C. Discussion of purpose and main points.

D. Activities for increasing comprehension and technical skills.

E. Broadening activities: suggestions for further reading and activities.

The Practice Lesson (Element Drill): This is a ten or fifteen minute lesson in which the pupils practise one or other of the different skills of reading as: eye movement, word or phrase recognition, fusing, getting the meaning of a new word from the context, the different types of phonic exercise, reading at different speeds, practice in different types of comprehension exercise. This is generally a black-board lesson. It should be brief, brisk, with game interest, preparing for, and supplementing the Workbook Exercises. It is a primary type of lesson that the wise teacher continues vigorously throughout the junior grades. Much of the poor reading in senior grades is the result of a too-early abandonment of element drill.

The Workbook Exercises (Element Drill): The Workbook exercises give invaluable training in word perception, in read-and-do, in thinking-while-you-read. They introduce new words in context, review old words in new contexts, give word and phrase recognition practice. They train also in selecting, associating, comparing and evaluating both facts and ideas.

The Directed Reading Lesson (Whole-Process Practice): In this type of lesson the whole class reads silently, each his own selection, or book, for his own purpose, at his own speed. In a rural school, the whole school may read at once. As the reading proceeds, the teacher passes from one pupil to another, questioning, explaining, giving a background, or a word meaning, discussing a point; hearing a part of the story told, a few sentences read aloud, or the thought stated. Fifteen or twenty minutes daily of such supervised reading enables the teacher to share the interests of his good readers and to discover the individual difficulties of the poorer ones.

Free Reading (Whole-Process Practice): This is reading done by the pupil in his own time, of his own choice and unsupervised. It is important that every pupil should at all times have a book in his desk for free reading. It is in free reading that children develop ease, speed, a reading vocabulary, deepening comprehension, and a real taste for reading. Though not supervising it, the teacher should guide the choice of free reading material in profitable directions and seek to correct such tendencies as choosing always very easy books, or books always in the same field.

The Oral Reading Lesson is generally for the purpose of interpreting a piece of literature. It is dealt with under that heading.

SAMPLE LESSONS

Training Lesson: Comprehension Skills

Selection: A Visit to Niagara.

Teaching Time: 30 minutes with exercise to follow.

A. Preparation for Reading:

Content Setting:

With sympathetic insight Eugenie Myles has caught something of the secret of Ontario's personality: its body in the

factories of the cities; its soul on the farm; people who, living in the midst of the confused issues of modern industry, maintain the steadiness and sense of moral responsibility of the countryman. Children cannot, of course, be expected to understand this, but if the teacher grasps it, it will help her to help them to appreciate a father who cannot leave his job because aluminum is needed, and children who are willing to do their share of the work in the holidays.

Find Ontario on the picture-map of Canada and note its position and size as compared with Quebec: Locate Ottawa, the capital of Canada. Note that Ontario is the next province west of Quebec and is just across the Ottawa River from it. The first white people to settle there were British. They had to work hard to clear the land of its great trees, but it is now covered with beautiful farms. There is another kind of work besides farming done in both Quebec and Ontario. Many people work at it. We shall find out what it is as we read the story.

Show additional pictures of the Falls if possible. The teacher's own description, if she has seen them, is invaluable. Tell the class that they are 154 feet high and nearly half a mile wide. The river is so deep and the water falls with such force that it is thrown 50 feet outward from the foot of the cliff. If brave enough, one can walk behind the fall into the 'Cave of the Winds'. Niagara is one of the greatest waterfalls in the world.

Vocabulary Setting:

The *new words* in this selection are:

Grandpa	turtles	shady	misty	bounced
argued	biscuit	shredded	kernels	aluminum
dynamos	Ontario	Kingston	Toronto	Victoria
Niagara				

They are all phonetic and, with the exception of the proper names and shredded, kernels, aluminum, dynamos, they are all within the speaking vocabulary of the pupils; that is, once the child pronounces the word, e.g. Grandpa, he knows its meaning. The class needs, therefore, to be pre-

taught only the two groups; the others should be left to be gathered from the context of the story. Words are always learned more effectively when presented in context, so present the two groups in context similar to those in which they appear in the story.

(a) Tell the pupils the following 'story', writing the words on the blackboard as you speak:

"This story takes place in *Ontario*. Two important cities in Ontario are *Kingston* and *Toronto*. *Victoria Park* is near *Niagara Falls*." Have the children pronounce the names and then find them on the map.

(b) Write the following questions on the blackboard and tell the class that they will find the answers to them in the story:

1. Who worked in an aluminum factory?
2. What did the dynamos make?
3. Into what were the kernels of wheat made?
4. Where are Shredded Wheat biscuits made?

Help the pupils to get the pronunciation of the new words by phonics and part of the meanings from the context of the sentences, e.g. Aluminum must be something made in a factory, a dynamo something that supplies power to make things, etc. Remind them to look out for the full meanings of the words as they read the story.

As the teacher's *purpose* will probably be to give training in 'Collecting Facts', she might say to the class, "Let us read to find out what the Sandford children did and what they saw in their holidays."

The standard *reading time* for the selection which contains 1080 words, if read at the beginning of the year, would be 10 minutes.

B. Silent Reading

C. Discussion

Talk of what the children did in their holidays; their home, train journey, work on the farm, and visit to Niagara. Points of interest to follow up would be: What other work

besides farming is done in Ontario? Why have they so many factories there? What kinds of things are made in them? In what town is there a famous automobile factory? What differences are there between Grandfather Sandford's farm and one in Western Canada? How are ships able to by-pass Niagara Falls? What are some of the other great falls of the world? Discuss new meanings of aluminum, dynamos, kernels, shredded and any other words the teacher thinks necessary.

D. Activities:

Increasing Comprehension Skills:

I. A Short-answer, Comprehension Test. In testing comprehension the children should be allowed to **write their answers with the book open beside them** to refer to when they wish. Comprehension does not include memory.

1. In what province did the Sandfords live?
2. In what city did they live?
3. What kind of factory have they there?
4. What makes the factories run?
5. What makes the power?
6. Why have they many factories in Ontario?
7. Where did Jim, Joe and Helen go for their holidays?
8. What did Joe take with him?
9. What happened to Joe?
10. Where did they go for their picnic?
11. What power-making thing did they see?
12. What factory did they see?
13. What colored thing did they see?
14. What did Helen remember to be?
15. Where was the rainbow seen?
16. Why could they not see the rainbow while they were eating their picnic lunch?
17. Where does the water that passes over Niagara Falls come from and where does it go?

II. Follow Directions:

1. On a blackboard map print names of the lakes and rivers.
2. Show by arrows \longrightarrow which way the water flows.
3. Put in figures the number of feet the water drops over the Falls.

Increasing Technical Skills: One or more of the following exercises:

1. Word building exercises. Add 'y' to mist, shade, rain, cloud, sun, blow, snow.
2. Rhyming exercise. Review the 'ou' sound and have class make a list of words with the same sound as 'bounce'.
3. Review the rule: a final 'e' makes a medial sound say its own name, and form a list of words beginning with shade.
4. Call attention to the silent 'i' in biscuit and find other words with silent letters.

E. Broadening Activities:

Good stories to follow-up 'A Visit to Niagara' are: *The Indian Legend of Niagara*; the story of how La Salle built the Griffin above the Falls; the story of the Hydro: how the people of Ontario, working together, built the great power plant that gives light and power to all the south-western part of the province. A useful book about Ontario is *Peter's Adventures in the Out-of-Doors* by Muriel Miller. A good story about farming is *Jobie* by Helen Garrett.

Element Drill Lessons

I.—**Topic:** getting meaning of new words from the context.

Teaching Time: 15 minutes.

Introduction:

Have the pupils read silently the following paragraph from the blackboard and point out for underlining the words they find unfamiliar.

The house was built on tall *stilts* round one of which Poo

Lorn curled his trunk. He heaved, the post snapped like a twig, the house swayed and *collapsed*. Several more *shanties* were *hurled* down and pounded to pieces, while the *villagers* fled for their lives without a thought for their *scanty* possessions.

Body of the Lesson:

(a) By question build up the general background of the meaning of the paragraph, e.g. Who is the paragraph about? What is Poo Lorn? (an elephant); How do you know that? (trunk); How is he feeling? (angry); What is he doing? (destroying houses); etc.

(b) Take each unfamiliar word in turn, have it sounded and pronounced. Have the pupils re-read the whole sentence in which the word appears and give the general meaning of the sentence; then try to suggest a meaning for the strange word that will fit into the meaning of the sentence, e.g.

STILTS: The house was built on something tall and not too big for Poo Lorn to get his trunk round. 'Posts' or 'poles' would fit the meaning of the sentence and is generally correct. Perhaps some of the pupils could describe walking stilts.

COLLAPSED: With one post gone, naturally the house shook, swung back and forth and 'fell down', 'crashed'. Call attention to the sound of the word 'collapsed' which suggested its meaning.

SHANTIES and HURLED: Poo Lorn continues destroying what? and how? Shanties must mean buildings of some kind, and hurled must mean 'thrown'.

Village is a Second Grade word and 'villager' is easily made from it. Compare baker, farmer, etc.

SCANTY: Tells the kind of possessions the villagers had. What kind of people live in elephant country? (Brown, or black); what class of people in these stilt houses? (poor); How many possessions would they be likely to have? (few); Have the pupils read the sentence with their suggestions for the meaning of the word replacing it.

Conclusion:

Have the pupils review the meanings of the new words and use them in sentences. Follow-up, if desired, with an assignment of a topic for a written paragraph using the new words.

II.—Topic: Phrase Reading Practice.

Teaching Time: 5 or 10 minutes.

Introduction:

Explain to the class what they are to do. "I am going to write on the blackboard a number of word groups or phrases, one at a time. I shall show each one only while you take ONE look, then erase it and give you time to write it down. Paper and pencils ready? Write the numbers one to ten on the left side of your papers. Write the word groups you see opposite the numbers I call out."

Body of the Lesson:

Write and erase two, three, four, and five-word groups on the blackboard. It may be well to begin with word groups that are familiar to the pupils, groups taken from selections they have read, later from those they are about to read, and finally word groups from any book at hand. The exercise may also, of course, be taken with the pupils calling out the word groups as they are seen, though this handicaps the slower pupils.

Such a lesson needs no conclusion, though pupils who are poor at the game, should practise, in pairs, phrase card flashing.

All kinds of drills for improving the primary skills and developing the technical skills being acquired by junior grades may be given in this brief, challenging type of element drill lesson.

III.—Topic: Improving (and testing) speed in reading.

Teaching Time: 10 to 15 minutes.

Explain to the class what they are to do. "When you have read for a minute or two, I shall call out the word 'mark'. When I do so, make a light mark with your pencil under

the word upon which your eyes rest at that moment, and read on until I call 'mark' a second time. Again mark the word and read on until I tell you to stop. Open your books at page so and so; have your pencils ready. Begin to read."

When the pupils have read for two or three minutes and have got the drift of the story, the teacher, noting the exact time on her watch, calls 'mark'. Allowing exactly five minutes, she calls 'mark' the second time. She may then, if she wishes, allow the pupils to finish the story.

The class should then write the answers to five or ten short answer questions, hectographed, or from the blackboard. The number of correct answers form the pupil's comprehension score. Less than ninety percent is unsatisfactory as a comprehension score; remember that the pupils answer these questions with the books open before them.

Next, the pupils count the number of words between the first mark and the second. This number divided by five, the number of minutes allowed for the reading, gives the number of words read per minute, the pupil's speed score. Each pupil should keep a record of his comprehension and speed scores, and practice should continue until he is able to read at the required speed for his grade with ninety to a hundred percent of comprehension.

Speed exercises of this type, always associated with comprehension tests, make excellent eye movement and phrase reading exercises. It is a good plan to give a group of three such exercises every month and have each pupil average his marks to make his reading score for the month.

THE TREATMENT OF THE GROUPS

THE SENIOR CLASS

These are boys and girls who read at, or above, the standard of Grade Four and who are ready to acquire the new reading skills required in the junior grades both for their present use in reading for pleasure and information, and as a basis for satisfactory reading and study in senior grades. These pupils need little, if any, element drill of the primary type, and may be trusted to give themselves sufficient whole process practice in their directed and free reading activities. They may, therefore, devote their class periods to training for the acquirement of the new comprehension and technical skills.

The good readers will take part in the weekly literature lesson where interpretive reading is done (See pp. 44-46 for plan). This lesson may be taken with the whole group, senior, junior, and poor readers together, for the teacher should, as a rule, read the literary selections aloud to the class. The good oral readers of the class should share this reading with the teacher, when the selection is such that they can do it well. It is of first importance that the presentation reading of a literary selection should be well done. It is a good plan to take the literature lesson early in the week, so that the remaining days may be used for practice of the interpretive activities chosen by the class: oral reading, choral recitation, dramatization, illustration, etc.

Two or three training lessons a week should be enough to give the senior groups practice in the new comprehension and technical skills. It is usually most effective, when presenting a new skill, to take several lessons upon it until the pupils have really got hold of it. Then present another; then return to the first and so on. The teacher should aim to present all the year's skills in the first six months and use the remaining time for developing real facility in each. Varying the skill practised from day to day; choosing interesting passages for the reading, and, as the pupils' skill grows, stressing the 'competing-with-myself' attitude, prevents boredom.

For the rest, the Senior Class should be given as much time as possible for directed and free reading in informational as well as story material. As a rule, being gifted readers, they need only guidance in this field.

For a list of Standard tests to use in from time-to-time testing of the Senior Class, see appendix D.

THE JUNIOR CLASS

These are the pupils who can read, but because of faults in technique have fallen below standard in speed, or comprehension, or both. Ordinarily a few weeks, or months of remedial instruction and concentrated practice will bring them up to standard. If a junior class pupil fails to react satisfactorily to this treatment, the teacher should give him further tests and, if necessary, include him in the element drills given the poor readers.

When he has made standard scores three times in succession, each junior pupil should be transferred to the senior class. If he fails to keep up there, he may be returned to the junior class, but always with the prospect of being promoted as soon as his skills warrant it. The teacher will aim to have all her juniors in the senior class before the end of the year, and if she and they stick to the training routine, she is almost sure to succeed.

The junior pupils practise interpretive reading in the literature lesson with the whole class. The teacher should plan steadily to increase their part in its activities.

In addition, they should have a Training Lesson in reading to collect facts (the simplest of the common types of comprehension) at a 100 words a minute three or four times a week and daily, if possible, a ten minute element drill lesson in the primary skills. See pp. 22-28 under Treatment of Poor Readers.

The juniors, having perhaps no particular gift for reading, may need encouragement as well as guidance in their directed and free reading. The teacher should see to it that they have always in their desks really interesting, even excit-

ing books for free reading, and that they have time to read and to discuss them. Interest is, after all, the basic factor in all improvement of reading.

THE POOR READERS

These are the pupils who cannot really read properly at all. They have come up from Grade Three still lacking the primary skills and must acquire them before they can proceed effectively to take training in Junior Grade reading. They should join the class in interpretive, directed, and free reading periods and, in addition, have daily Training Lessons in reading easy story material, daily element drills in the primary skills, and as much whole-process practice as they have time for.

To be effective, element drill, indeed all remedial work in reading, must be specific. General drill only forces the child to practise his faults. He should be given individual tests to discover his particular difficulties, followed by exercises designed to help him overcome them.

Common Reading Difficulties:

1. His general health may not be good.
2. His sight may be poor.
3. Poor hearing may have prevented his proper association of sound and printed symbol.
4. Some emotional upset may be operating to interfere with application to the job in hand.
5. Dislike of reading and lack of confidence in his own ability may persist as a result of some early school experience.
6. Interest may be lacking.
7. A poor background of experience and information may operate to prevent his comprehension of new ideas.
8. His eye movement may be faulty.
9. Vocalization may slow down his reading.
10. He may be a single word reader, failing utterly to see meaningful phrases as thought units.

11. He may not know how to find out the meaning of a strange word from the context.
12. His skill in using phonics may be inadequate.
13. An inadequate reading vocabulary may interfere with the mental picturing which is the essence of understanding.

If any of the first three causes is affecting the pupil's progress the help of the school's Medical Service should be obtained and the co-operation of the home enlisted.

If the cause is number 4, 5, or 6, the first step in the teacher's treatment must be to win the pupil's confidence and co-operation. The pupil's great need at first is to find personal satisfaction in the successful reading of material interesting to him in content, yet simple so far as vocabulary and sentence structure are concerned. The satisfaction of accomplishment, reinforced by judicious praise, cannot fail to result in a desirable attitude towards the job of reading.

If cause 7 is the stumbling block the teacher stresses for him the language and enterprise activities the object of which is to enlarge and enrich experience.

If any of the other causes operate to interfere with comprehension, a definite program of specialized practice should be undertaken. The first step is to test the pupils for:

(a) Faulty Eye Movement:

The simplest way is to lay a book open at a page he has read or can read easily. While he reads the left hand page, lay a small mirror on the right hand page and, looking over his shoulder, study his eye movements. With a little practice the teacher will find herself able to count the pupil's eye movements with fair accuracy. She will note whether the eye moves in the right direction and in regular jumps or spans, four or five per line, or whether it moves erratically over the page, making many jumps backwards and forwards in each line. If the latter is the case the pupil needs training in eye movement. A good Grade Four pupil will show about one-third as many eye-movements as words read.

Suggested exercises are:

1. Begin by having the pupils follow your pointer sweeping from check to check along a series of lines on the blackboard. When they have learned to fix their eyes on the checks with the pointer, drill them in doing it without the pointer. Repeat with lines and the pointer on a large sheet of paper, continue without the pointer. Repeat with lined sheets the size of a page. Replace the checks at fixation points with single words, e.g.

x.....x.....x.....x.....x.....x
cat.....dog.....cow.....ox.....hen.....

Replace the single words with phrases and, finally, give the drill on the printed page, at first not expecting much meaning to be gathered from the page, but gradually asking for more meaning until the pupil can use the correct eye movement and at the same time gather the meaning.

2. Phrase drill with flash cards.
3. Reading very easy material.
4. Re-reading stories enjoyed previously.
5. Eyeful reading. In this exercise the reader is trained to look down and get an 'eyeful', a word group, and look up to say it. He should not be allowed more than a few seconds for each down glance, nor to speak until he looks up. At first he may catch only single words in his down-glance. Work at it till he can take in a four or five-word phrase at each down glance and repeat it looking at the teacher. This is the best single exercise there is for eye movement, phrase reading, and for increasing the eye-voice span in oral reading.

(b) Vocalization:

Vocalization means the use of voice, lips, or throat in silent reading. Three degrees of it are found. A few whisper the words when reading silently, many move the

lips without voicing the words, a very large number move the throat, pronouncing each word there.

Any kind of vocalization is a cause, a result, and an evidence of single word reading, a procedure which reduces both speed and comprehension. It is a habit that children should be prevented from forming and, if formed, corrected as quickly as possible.

Improved teaching of reading in the primary grades, with the reduction of oral and increase of silent reading there, during the last decade, has greatly reduced the amount of vocalization in the reading of Grades Four, Five and Six. Many teachers now find little of it in their classes. Much of what remains is probably the result rather of psychological than of physical blocking. Technical difficulties have caused a mental blocking and the child resorts to vocalization to overcome the difficulty.

To test for vocalization, time the pupil while he reads one page silently and the next orally. The silent reading should be four times as fast as the oral reading. If it is only twice as fast, the pupil is probably vocalizing half the words. If both readings are at the same rate he is vocalizing completely.

Suggested exercises:

1. Phonic drill.
2. Drill in getting meaning from context.
3. The exercises suggested for improving eye movement.

(c) Single Word Reading:

Ten or more eye movements per line and complete vocalization (silent and oral reading at the same rate) are both evidences of single word reading. A third test may be made with a set of phrase cards, each containing a two, three, four or five word phrase. Flash the phrase cards before the child, exposing each for about one fifth of a second. If he fails to catch the phrase the first time, expose the card again and again, each time for one fifth of a second. Note the number of 'looks' required by the pupil to read the phrase. If the 'looks' are the same in number as the words in the phrase, he is reading a single word at a time.

Suggested exercises are:

1. Those suggested for improving eye movement.
2. Continue using the sets of two, three, four or five-word phrase cards prepared for testing as element drill in phrasing.

(d) Getting Meaning from Context.

Present pupil with any easy sentence or paragraph in which there is a strange word easily guessed from the text. Repeat several times. Note whether he makes a guess at the word or simply stops and stares at it.

Suggested exercises:

Explain to the pupil that when he meets a strange word he should read the whole sentence carefully and think what it means, then try to think what the strange word must mean to fit into it, e.g. Tom's house has a splendid *rumpus* room in the basement. Continue exercises such as those suggested for testing. Work steadily at them until the pupils acquire facility in this 'reasonable-guessing' skill. With practice many children become extraordinarily skilful at it.

(e) Inadequate Phonics:

Have him sound for you the following common phonograms and syllables and test his ability to combine them with different initial letters to make words. Mark those he doesn't know for teaching.

ace	ack	ade	ail	ak	ale	ane	an
and	at	ate	ay	cr		est	et
bl	br	ch	cl	en	ent	ide	ight
eam	eep	eet	ell	ice	ick	ite	
fl	fr	gl	gr	ip	it	op	ot
ill	in	ine	ing	ook	oon	qu	
oat	ock	old	ong	pl	pr	tr	wh
sh	sl	own	ox	st	str		
ound	out	sm	sp				

Suggested exercises are:

Any and all of those used in primary grades for phonic drill.

(f) **Inadequate Reading Vocabulary:**

The simplest test is to have the pupil sit beside you and read the words of the Gates (or any other standard) primary Vocabulary list as you point them out to him. Mark those he does not know for teaching.

Remedial Exercises:

A reasonably extensive reading vocabulary is basic to the development of good comprehension. Many adults, as well as many school children, read with poor comprehension, largely from the lack of vocabulary. Vocabulary building exercises are, therefore, very important for the poor reader. The best of all vocabulary exercises is wide reading, but the fact that he is a slow and poor reader prevents the pupil in the slowest group from profiting by this source of new words. In addition to all the training lessons given for the improvement of the separate skills, this slow group will, however, be spending the same time as the other groups in the Directed Reading Lesson and in Free Reading. As their facility in the separate skills and in reading speed improves, the poor readers read more and more books and so increase their vocabularies in the natural way.

The enterprises being carried on in all modern schools are also a fertile source of new words to pupils. Most teachers make lists of the words that come up in each enterprise. In order to carry on their work the pupils need to know the pronunciation, the meaning, and often the spelling of these words. The books they read to collect information for their activities also supply many new and useful words.

In addition to these natural additions to the pupils' vocabulary, the teacher, during the special period devoted to vocabulary building, will wish to use a definite battery of exercises adapted for the purpose of increasing the number of words the pupils know and use. These exercises should include both the teaching of new words and their meanings, and the enrichment of the meanings of known words by comment upon their meanings, pictures illustrating them, stories about them, and discussion of their correct use.

In addition to the class exercises in vocabulary building, there are a great many interesting, even amusing, and profitable seat work exercises that may be given for this purpose. The workbook provides many such exercises. The following types are recommended:

1. A list of simple words the meanings of which the pupils are asked to write out in simple sentences: e.g. "A *hangar* is a shelter for airplanes."
2. A list of slightly more difficult words which they may be asked to use in sentences.
3. A list of words for which they give the opposites.
4. Collect pairs of words having the same sound, but a different spelling.
5. Lists of words for which they write plurals, masculine or feminine forms; for which they write the comparative and superlative forms.
6. A list of nouns to which they attach suitable adjectives; or verbs to which are attached suitable adverbs.
7. Lists of nouns naming objects, animals, sounds, colors; or verbs expressing different types of action.
8. Building new words from roots by adding prefixes and suffixes.
9. Making and finding out the meaning of lists of words with the same prefix, or suffix.
10. Collecting lists of common English words derived from foreign languages.
11. Making of lists of words that are used in arithmetic, geography, science, health, art, music, handicrafts.
12. The classification of groups of words under headings that suggest their meanings: animals, food, aviation.
13. The collecting of lists of rhyming words, words with beautiful sounds.
14. Lists of new words contributed by individuals from their reading.
15. Exercises in making out the meaning of unknown words from the context. This may be great fun.

TEACHING LITERATURE

Art is the embodiment of beauty in any medium, painting in color, music in sound, dancing in movement. Literature is the embodiment of beauty in language.

What is beauty? Why is it that scenes, pictures, songs, stories that are beautiful to one person are not at all beautiful to another?

If the reader will fix his mind on something that is beautiful to him, and consider how and why it seems so, he will find that beauty is an impression we get from the whole of that which we admire. Perhaps that is why it is so difficult to explain why we find it beautiful. Beauty is an effect of the whole scene, picture, character. If a part seems beautiful, it is so because we consider it, for the moment, as a whole. The parts of a beautiful thing may, or may not, be beautiful. The whole is beautiful. Where then does the beauty lie? Clearly in the selection and arrangement of the parts.

"Beauty lies in the eye of the beholder," says the poet. This is true, for the eyes of each observer selects and arranges certain parts of what he looks at into a whole that only he sees. It is a commonplace that no two individuals see, hear, or feel the same thing. In looking at the moon, some beholders select and arrange the lights and shadows there in such a way that they see the whole as the broad, jolly face of an old man. The eyes of others arrange the shadows so that they see a bent, old woman. No two see the same old man, or old woman, and many see no form there at all. Their eyes do nothing with the shadows. In this way, beauty, and ugliness too, lie in the eye, ear, or other sense of the beholder. Each makes his own world.

The gift of seeing beauty, that is of selecting and arranging the parts of many things so that the whole is beautiful, is one of the greatest and most precious that we have. Every normal person has it in some degree; most people have it in quite a high degree although they are, perhaps, only partly conscious of exercising it. An artist is a person who has it in the highest degree. He sees beauty where others miss it and has the power to set it forth in such a way that others can see it.

Literature is in some ways the greatest of the arts, but it has this disadvantage, that its medium, language, is serial, that is it cannot be presented to the listener or reader as a whole, but must enter his mind through a series of words or phrases. Painting, sculpture, architecture, present wholes to the beholder, whose every glance at them gives him an impression of a whole. Even here the observer selects and arranges the parts for himself, but in doing so he has only to follow the artist's pattern complete before him. A poem, or story, on the contrary, comes into the mind in words and phrases, small, scrappy bits of ideas that must be pieced together before a whole can be formed and the beauty enjoyed.

To select and arrange these ideas into a whole requires will, memory and imagination; the will to do it; memory to hold the details or parts; imagination to select, arrange and weld them together into a beautiful whole. To do this well and easily requires a natural gift, or, lacking the gift, instruction and practice, or best of all, the gift, instruction and practice.

No explanation can be made to children. They must learn to create beauty for themselves, as they learn to add and subtract, by practice. For this reason music and art, as well as literature, are now taught by the method of 'creative expression', that is the modern teacher helps her pupils to create tunes, and pictures, poems and stories which to them at least are beautiful and reserves her teaching of techniques until the desire to create, and freedom and confidence in the use of the imagination, have been established. Primary children are usually content with their own creations, but in Grade Four, the child begins to compare his own with the models he sees about him, to recognize his faults and to demand instruction.

In planning her literature lessons, the teacher has first to remembering her purpose. **Literature, like the other arts, is first for joy, for the lift of the spirit.** If this has been experienced, the enlargement of knowledge, the quickening of the mind, the enrichment of the personality that we call

culture, must follow. The teacher's purpose is, therefore, simply to have her pupils enjoy the selection. If they do that, if they 'like it', as they say, she can be sure that they have put the parts together into a whole and see some beauty in it.

The problem of the literature lesson is to help them to put the beauty together, to 'create it' anew, each for himself. There are several simple devices by which the teacher may do this.

The first step is to choose a selection whose simple beauties are within the range of the children's understanding. Primary children love the beauties of rhythm and story; boys and girls in Grades Four, Five and Six can put together also, the picture and the character; while pupils of Grades Seven, Eight, and Nine, can be interested, in addition, in the thought and the style of the piece. Each of these beauties may sometimes appeal to pupils of any age, but in general this division is valid. It is important, too, that the teacher should choose selections which she enjoys. Seeing the beauty herself, she finds it easy and delightful to help the children to see it.

Having chosen a suitable selection, **the next step is to give it a simple setting which will connect it with the pupil's experience or activities.** This should be short, no more than is required to make the connection, or some necessary explanation, or—and this is important—to get the pupils into the mood of the piece. It is unwise to present a quiet piece when the class comes tumbling in from play, or a sad, or serious one when the room is in high spirits. The setting should focus attention on the main beauty of the selection, as a mat makes the best points of a picture stand out. This 'puts the beauty together' for the class.

The teacher should next read the selection aloud from beginning to end. This 'puts the beauty together', presents it as a whole, makes a 'total effect' of it as nearly as one can in language. Literature is always best presented by the teacher, or a good reader, reading the passage aloud. Much may be done by voice and intonation to set out the special

beauty of the piece. If the rhythm is delightful the teacher marks it in her reading so that the children cannot fail to hear and enjoy it. If the picture, or the character, is beautiful, the teacher can 'put it together' for the pupils by the words and phrases she chooses for emphasis; if the story, or the thought is the important thing, she may set them out by her use of 'pause and stop' and the building of a dramatic climax. With younger pupils it is usually wise to take just the chief beauty of each piece, but with older pupils, several beauties may often be presented.

Once the selection has been well read, the class is sure to be ready to tell what the chief beauty is and, with the teacher's help, to 'put it together'. To do so, by question and suggestion quickly gather together from all parts of the piece the details of the picture; or, the general effect, speed, movement and pattern of the rhythm; or the incidents and climax of the story; or the qualities of the character. If the thought is the chief beauty try to get it stated in a single sentence for consideration of its truth and value. Always put together one beauty at a time. Never deal with a selection stanza by stanza, or paragraph by paragraph, as that inevitably leaves it in the 'scrappy bits' in which the medium presents it. This 'putting together' should be done with a few brief questions and answers. Don't let it drag!

With the beauty grasped in the teacher's reading, named, and now lightly sketched in words, the children are ready to choose the creative activity they wish to use to interpret it. Rhythm is best re-created by choral recitation for the group voice enriches it. The picture may be painted. Story, in verse or prose, is usually most effective when interpreted by solo recitation, solo or relay oral reading, or story telling; exciting incidents and interesting characters by dramatization; important thoughts by oral reading.

The choice of the beauty and the medium of re-creation need take only a few moments and should bring us quickly to the most important part of the lesson, the creative activity by which the pupils are to interpret the selection and in doing so 'put its beauty together', each for himself in his

own way and degree. First comes the discussion as to whether the choral recitation shall be unison or in parts, of the groups to take the parts, of the general effect the rhythm should have, of the pace, voice, inflection, we shall need to interpret it. For a dramatization we must plan the scenes, choose the actors, assign at least one outstanding characteristic to each character, and probably advise the actor as to how he may best act it out. For oral reading, for which usually only a short passage of the whole should be used, discussion should bring out quite clearly the general effect to be aimed at and the best means, by voice, pace, and inflection of securing it.

Discussions, too, should be short, and bring us quickly to the real lesson, the creative activity itself. As soon as possible, even before the discussion is complete—it never is complete—get on to the activity. The teacher's setting and reading, the pupils' listening, choosing, and discussion has helped greatly to 'put the beauty together', but real creation begins with the activity. Try the interpretation as planned, criticize, and discuss it again. Recite, or read, or dramatize again, and follow with more discussion. Continue alternating discussion and practice till a reasonably satisfactory result has been achieved.

In short, the modern teacher of literature to Elementary school children does not give formal literature lessons of the old fashioned type at all. She teaches instead choral recitation, dramatization, illustration, and oral reading lessons. She tells stories and reads aloud to her pupils and trains them to tell stories and read aloud to one another. She encourages them to illustrate the literature they read, and helps them to write poems, stories and plays of their own. In this way the imagination is stimulated, the habit of 'seeing wholes', of creating beauty in language, is established, the personality is developed, and literature becomes a living and lovely part of life.

The Steps in the Lesson summarized:

1. give setting
2. read aloud

3. choose the beauty
4. put it together briefly in words
5. choose the form of interpretation
6. interpret the piece in some form of creative expression.

ORAL READING

Perhaps a word should be added here about oral reading as a means of interpreting, or 'putting together' the beauty in literature. There is really only one reasonable reason for reading aloud and that is to entertain; reading for information is generally done silently. To read aloud well requires training and practice. Oral reading for the teacher, therefore, is of two kinds: *audience reading*, in which she herself, or a pupil, reads aloud to entertain the class, or a part of it. This should be permitted only to pupils who read well enough to entertain the audience. Good oral readers do not require oral reading lessons. They need only to be given as much practice as possible in planning and in interpreting those selections that the literature class has decided should be read aloud, in reading to the class, to a reading group, to junior pupils, and on programs.

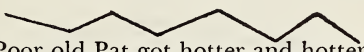
For those pupils who are not yet able to entertain by reading aloud, there is the *practice lesson* in oral reading. The purpose of this lesson is to help the poor readers of the group to become audience readers. Good audience reading requires a number of simple, but definite, techniques. The wise teacher will give her poor readers regular drill in each of them in turn. When a pupil has mastered one, let him turn to another, when he has mastered all, or pretty well done so, he should join the audience readers' group.

The first technique the poor reader should acquire is that of reading *to* his audience, that is looking at them as he reads. This involves 'looking down to get an eyeful and looking up to say it'. This means 'phrase reading', a skill as important for comprehension in silent reading as it is for good expression in oral reading. Begin, if necessary, by requiring the pupil to glance down for one word and look up to say it.

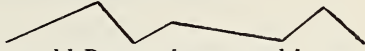
This makes very jerky reading, indeed it is not reading at all, just a reading 'drill for skill'. When he can look up after each word and find his place again readily, drill him on two word groups, then on three, then on four, and finally on taking the groups as they come any size, in any order, as the sense requires. Children think this exercise fun, and it is surprising how quickly they learn, if kept at it, to read smoothly while looking most of the time at the audience. This 'look down to get it, look up to say it', exercise is effective also as a 'pacing' drill for children who read too fast.

The second technique required for good audience reading—it is first in importance—is correct grouping, that is putting together the words that belong together to make sense. Unless the reader can do this, the listener cannot follow him. This is the skill that the children acquire as the final phase of the 'look down, look up' drill.

The next step is to practise the skills that enable the reader to avoid monotony. There are several of these and practising them is fun. Changing the pitch of the voice is the simplest and funniest. For practice, make the voice jiggle up and down without regard to the sense; this makes everyone laugh. When the children have learned to control their pitch, settle down to practise making the voice rise and fall in each group as the sense requires. For example:



Jiggling: Poor old Pat got hotter and hotter.



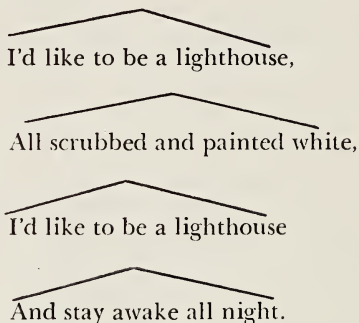
According to sense: Poor old Pat got hotter and hotter.

One of the commonest ways of making audience reading, or speaking, monotonous is to make all the sense groups the same length and to place the climax (the point where the pitch of the voice is highest) in the same position in each group. As a rule, the poor reader places the climax, in

poetry, in the middle of every line, in the prose phrase on the second last word of the phrase, *e.g.*

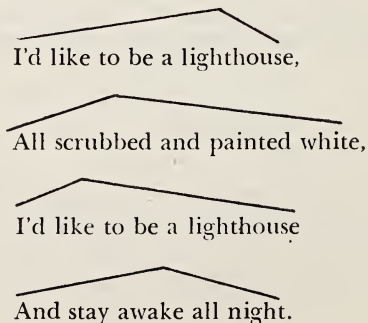
Here are four lines with eight successive sense groups all the same length and the climax placed in the middle of each line. Read in this way, it is so monotonous as to have little meaning and less interest. Compare it with the same stanza read with varied sense grouping.

Monotonous



I'd like to be a lighthouse,
All scrubbed and painted white,
I'd like to be a lighthouse
And stay awake all night.

Interesting



I'd like to be a lighthouse,
All scrubbed and painted white,
I'd like to be a lighthouse
And stay awake all night.

Practise in making the sense groups of different lengths and changing the position of the climax in each group is interesting. It consists in planning the number of groups and the position of the climax in each of them for a sentence or stanza and then letting each member of the class try to read it as planned. Or, let each member of the class try to read it in his own way, and the class decide which it likes best.

In modern reading and speaking, emphasis is given by the inflection of the voice and by the use of pause and stop, rather than by the weight and volume of the voice as was fashionable among the elocutionists of fifty years ago. It is of first importance, in reading aloud, to make good long stops at the ends of sentences and of sections, for only so can the listener, especially the child listener, follow the story. Dramatic effects should be simple and modest and are best achieved by the use of pauses before and after the dramatic word, sentence, or incident. Practice in doing this may be given in the same way as practice in varying the size and climax of the sense groups; plan the position of the pauses, then read to see how it sounds; repeat till a satisfactory result is obtained.

In reading verse aloud the children should be helped to see that all poetry has two rhythms: the verse rhythm which, if it is marked exclusively, gives a sing-song effect; and the thought rhythm which, if marked exclusively, gives the same sound as prose. Good reading of poetry brings in both rhythms, in proportion to the demands of the sense. A nursery rhyme, or a poem like the Pirate Don Durk of Dow-dee requires nearly all verse rhythm. Abou Ben Adam should be read marking the thought rhythm strongly, that is, it should sound almost, but never quite, like prose. Most poems require about half of each. The successful reading of any poem depends upon achieving a satisfactory compromise between the two.

The production of the voice, the crisp enunciation of ending consonants and a well rounded throat for the enun-

ciation of vowels should be practised in the daily speech training lessons.

The remarks and suggestions made above for the improvement of oral reading apply with equal validity to story telling, choral recitation, solo recitation, dramatization and speech making.

Illustrations and further explanations of the suggestions made about teaching the literature of *Young Explorers* will be found under the headings of the different selections.

SPEECH

Teaching literature in the modern way, that is by creative activity, involves much speech, and it should be good speech. Indeed, literature and speech are interactive; improving the pupils' speech raises greatly the quality of the creative activity, while constant practice in choral recitation, oral reading, and dramatization brings about steady improvement in speech. Most modern courses of study include instruction in speech training and many modern teachers include it on the daily program.

The speech mechanism is controlled by muscles which require constant practice to keep them fit; speech training lessons are, therefore, simply a special kind of physical training exercise. As such, and because many of them are amusing and all of them interesting, children usually enjoy them very much. Teachers sometimes complain that they weary of them, but that is easily overcome. Buy a new book, with new exercises, and the fun begins all over again. There are dozens of good books giving instructions and exercises, on the market. A list of useful ones will be found in the appendix C.

It is not possible here to deal with the subject of speech training in any detail, but a few general points may be useful to those teachers who have not been teaching speech, but who wish to make use of the suggestions given in this Handbook for the creative teaching of literature. Only a few, very simple instructions are necessary and any teacher who wishes

to use them can do so, for each must, in any case, work out her own plan for dealing with each literary selection. No two teachers ever do, or can, or should, deal with it in exactly the same way.

The speech mechanism is made up of four parts: the thorax, or breath-box; the larynx where the voice is produced; the three resonance chambers (the pharynx above the larynx, the nasal chamber behind the nose, and the mouth) which enlarge and enrich the voice, making it audible; and the mouth which forms and enunciates the different sounds of the language. As stated above, all four parts are controlled by muscles and require constant exercise. The speech training lesson, therefore, is made up of one or two exercises for each of the parts, exercises in: breathing; voice production including resonance; and articulation, that is lip, tongue, soft palate, and jaw exercises to give these parts of the mouth the precision and agility they need to form and enunciate the different sounds clearly. These element drills should be followed by whole process practice combining the speech skills: practice in making a particular sound correctly and the recitation of a rhyme, tongue twister, bit of poetry, or prose involving that sound. These four types of exercise make up a speech training lesson. It should be given daily for ten or fifteen minutes to the whole class, or whole school at once.

Steps in the Speech Training Lesson

1. Class sits or stands in correct posture. Exercises in:
2. Breathing
3. Voice production and resonance
4. Articulation
5. Study of a sound
6. Speech practice

Good speech is speech that is heard with pleasure. It is audible, given in a pleasant voice, and in correct English. These qualities are attained by:

1. The freedom, ease and unself-consciousness which come from confidence, which comes from training. Nine out of ten faults of speech are caused by tension in some part of the speech mechanism. Tension is the result of nervousness in the present, or is a habit resulting from some past nervousness. For good speech, relax!

2. Good posture, sitting or standing. For good speech, sit with feet flat on the floor, back straight, with waist line drawn back, shoulders low, chest lifted, head high, chin level. Stand with feet firm and a little apart; back straight with the abdomen drawn back at the waist line and set forward at the bottom of hips; lower muscles firm, upper muscles relaxed, shoulders down, head high, chin level. The trick of good standing posture for speaking is that all the muscles of the body from the diaphragm down should be firm, while those above the diaphragm should be relaxed. This gives a firm base for the voice and makes for freedom and variety in the details of speech. It takes practice to firm one set of muscles and relax the other, but the result in confidence and power of tone is well worth while.

3. Proper initiation of the tone. The voice is produced by the stream of air, that, exhaled from the lungs, passes over the vocal chords and makes them vibrate. The vibration of the chords is passed to the air above them which carries the vibration, or tone, to the ears of the listener. A good tone results from perfect synchronization of the exhalation with the movement of the vocal chords; that is the puff of outgoing air must reach the vocal chords at the exact moment when they are firmed for vibration. This happens when the breath is properly controlled for speech. For speaking we take a short quick inhalation and a long, slow exhalation, the breath going out with the words. We speak only on the exhalation.

A 'breathy' voice is caused by not bringing the vocal chords close enough together. Too much air gets through and forms a cushion of non-vibrating air round the tone, blurring it. To cure this, stop pushing or forcing, relax.

Firm the throat without tensing it. Practise resonance, lip, and tongue exercises.

A harsh voice is caused by tensing the throat so that the small folds of skin in the cover of the larynx, called the false vocal chords, fold over the true chords. The stream of outgoing air causes the false chords to vibrate. As they are much coarser in texture than the true chords, they give off a harsh tone. A shrill voice is one that is placed high in the head. A nasal voice is produced by closing the nasal passages. All three are caused by nervousness and self-consciousness, past or present. To cure them, relax the tension in the throat, open the nasal passages, practise resonance exercises and produce the voice on the lowest note that is comfortable for the speaker. Your lowest note is your most comfortable as well as your most beautiful note for speech.

4. Proper reinforcement of tone. The diaphragm is the motor of the speech mechanism; all good speech rises from, and is controlled by it. Speak from the diaphragm. For conversational speech, keep the pharynx and mouth open and well rounded and use the nasal resonance chamber for the m, n, ng, and l sounds. For public speaking use all three resonance chambers to give color, life and carrying power to all speech.

Exercises to develop each of these skills, and many others, will be found in any good book on speech training. *Practical Speech Training for Schools* by Rodney Bennett, is simple, cheap, and written for elementary school practice. See the appendix C for others.

CHORAL RECITATION

Choral recitation is the rendition of verse, or prose, by a group of people speaking in unison, or by a chorus with single voices, or small groups taking certain parts. It is as enjoyable as community singing and is a talent well worth cultivating for its own sake. It is also the best way to teach children, or adults, to enjoy the rhythm of poetry and of prose. It is the creative activity that the children use most often for interpreting the beauty of their poems.

Rhythm is the basic quality of literature, indeed of all the arts. It makes literature, literature, distinguishing it from current writing. Great literature, both poetry and prose, is rhythmic. Current writing in either prose or poetry is not rhythmic. Teaching children to hear literary rhythm prepares them to enjoy great literature.

Literary rhythm is the regular recurrence of a pattern of time and movement in verse or prose. The pattern is made up of elements some of which are alike, while others are different. If all the elements were alike, the result would be monotony. If all the elements were different, the result would be confusion. The rhythmic recurrence (the sameness) together with the pattern (the variety), makes harmony. Harmony is the golden mean between monotony and confusion; it has enough repetition to rest the observer and enough variety to keep him interested. The rhythms of poetry emphasize the sameness of the harmony; the rhythms of prose emphasize the difference and are, therefore, more difficult to hear. The rhythm in both poetry and prose express the feeling, or mood, of the piece, while the words give the meaning.

Rhythm is the beauty which all children, and most adults, enjoy most in poetry. As it is a delight in itself, and inclines them towards good, and away from poor, literature, it is important that they should be taught in school to hear and to interpret it. Ordinarily they need little teaching, for love of the rhythms of poetry is as natural as the love of dancing. Children will listen to a lullaby, or a nursery rhyme from babyhood, long before they are capable of following a story. All the teacher needs to do is to give them the opportunity, and show them how to interpret the rhythms of their verses. They will supply the enthusiasm and reap the delight of it.

They should be taught in primary grades to hear the rhythms of verse, to keep time to it while the teacher reads and, by doing so, to learn to recognize the common types of poetic rhythm: marching, walking, riding, skipping, dancing.

Grades Four, Five and Six should learn to hear, identify, and use in writing their own verses, the four tunes of poetry:

The story tune (Iambic) "The way was long, the wind was cold:" la lá, la lá. la lá, la lá. It runs along, carrying the story.

The laughing tune (Trochaic) Twinkle, twinkle, little star, lá la, lá la, lá la, lá la, or há ha, há ha. It is fun

The dancing tune (Dactylic) Dame get up and b́ake your piés, b́ake your piés: lá la la, lá la la, lá la la. You can waltz to it.

The riding tune (Anapestic) In á cottáge in Fyfe, lived á mán and his wife, la la lá, la la lá, la la lá. It expresses excitement.

The choral recitation lesson is a literature lesson in which the creative activity is choral recitation. Like all literature lessons it is for pleasure and it should not be confused with the speech training lesson which is a formal, drill for skill, lesson. The choral recitation uses the skills developed in the speech training lesson, but the two are quite different and should not be taken together, although teachers often give a few 'warming-up' speech exercises, immediately before the class attacks the choral part of the literature lesson, as a singing teacher gives warming-up exercises to his pupil before he sings his aria.

Choral recitation is the activity commonly used by the class to interpret poems whose chief beauty is the rhythm. After the setting has been given, the poem read aloud by the teacher, and the rhythm has been chosen as the chief beauty by the class, discussion should bring out the general effect of the rhythm, the feeling it expresses, its tune, and pace, the kind of voice that will best interpret it; the groupings of voices, parts to be taken by single voices, movements to be used, if any, in the choral. This discussion should be brisk and short. It need not be completed before beginning choral practice, for new points are sure to come up as soon as practice begins.

At first the teacher recites with the class, they putting in the words and phrases that they know, or can slip in with her voice. After two or three repetitions they will know the words pretty well and the teacher may begin to criticize.

After each repetition, she should point out some improvement in tone, enunciation, word grouping, timing, pace, expression, or general effect and ask the class to repeat the recitation making the improvement. With a young, or inexperienced class, it is best to give one point at a time for improvement, working at it till it is fairly satisfactory. While doing this, the class will unconsciously have corrected some of the other faults. Ten minutes is probably long enough to work upon the selection at any one time, though the children will often wish to continue longer. In any case, return to it, for a few minutes each day, with reviews of other selections already learned. By the end of a week the class will have added the new piece to their choral repertoire.

SAMPLE OF LITERATURE LESSONS

I.—Freight Boats

Chief beauties: rhythm and words.

Interpretive Activities: oral reading, or choral recitation.

Setting.

Remind class of Jill and Gaston; where they lived (the Maritime Provinces); and what the people do there (fish). Explain that another kind of work, the people there do is carrying goods back and forth across the sea in freight boats. Make sure that all understand what 'freight' means. The class might now open their books, read the title of the poem and discuss the picture-map, locating Canada, West Indies, South America, Brazil, noting the freight boats sailing along. Explain that freight boats are usually small, heavily loaded, and slow, but strongly built to fight their way across the sea in any kind of weather. Imagine what goods they carry to and from Canada. Then explain that Jill's country is also 'Candy Country' and that many of these boats are 'candy boats'. They bring from the West Indies the sugar to make our candy. (There are great sugar refineries and candy factories in Halifax). They bring back many other things too. To pay for these things, we send our goods to the West Indies and the other countries. Our poem tells us what these things are. **Listen.**

Reading.

The teacher now reads the poem aloud, speaking the commodity words and proper names clearly, but also marking the rhythm, the smooth, steady, rapid 'thump' of the steam engine. Having read the poem through once, re-read couplets here and there, the class reading with the teacher, till the beat of the rhythm fixes itself in their ears.

Discussion.

Talk first of the sound of the engines. Choose a word to describe it: thump, bump, beat, chug. Re-read couplets, fitting the words to the sound chosen. Practise pronouncing the musical names and fitting them into the rhythm. Note that their softness takes away the harshness from the 'thump' of the engines. Talk next of the goods carried, the freight words: sugar, tobacco, cocoanuts, coffee, cotton, granite, sand and gravel. Show how they also fit the beat of the engines. Have the children tell now what they like best in the poem (the beauties: words and rhythm) and choose the activity they wish to use to interpret it.

The Activity.

The poem lends itself to oral reading, or to choral recitation. In either case, it should be noted that if read, or recited with too much emphasis on the verse rhythm, that is too sing-songily, it sounds monotonous. To show this the teacher might read it with exaggerated monotony. The children will realize that that will not do. Help them choose a climax word in a different position in each couplet to prevent this monotony, *e.g.*

Boats that carry sugar and tobacco from Havana;

Boats, that carry cocoanuts and coffee from Brazil

Boats that carry cotton from the city of Savannah,

Boats that carry anything from any place you will.

This is only one way of placing the accents in this poem; there are other ways. Teachers and pupils should work out their own plan. To do this repeat each couplet several times with the accent on a different word each time, till a satisfactory effect is obtained.

All this should be done quickly, practising one couplet and then another. Then back to the first. Keep repeating and listening to decide how it sounds best. Don't let the practice drag. Ordinarily the children can make their voices and tongues do at once what has been decided upon, but sometimes, they can't get it and that is fun too.

Finally, make a plan for the class reading or reciting of the verses, e.g. single voices or small groups to read each of the first three couplets in stanza one, and the first two in stanza two, while the whole class comes in together on the chorus part of each verse. Continue practice of whole, of parts, and whole again, improving voice, pace, enunciation of words, until the children have got hold of the ideas. Don't keep it going for long. It is better to take a good practice the first day and then return for shorter practices on succeeding days.

II.—Daniel in the Lion's Den

Chief beauty: story and character.

Interpretive Activities: dramatization, or illustration, or oral reading.

Setting.

Daniel in the Lion's Den is a passage of great literature, from the Bible, the greatest of all the world's 'textbooks of life'. The story is beautiful and famous. In simplifying it for the children, every effort has been made to retain, as far as possible, the effect of the musical names and phrases, and the sonorous antiphonal (call and answer) rhythm of the biblical sentences.

Tell the class that this is a Bible story; perhaps some of them have heard it at Sunday School. Explain that in Palestine, long before Jesus was born, they had a great temple, or church, the walls decorated with gold and silver

and containing many gold, silver and jewelled dishes and tools. Then there rose to rule over that country a king (Jehoiakim, son of Josiah) who was very wicked. God punished him by allowing Nebuchadnezzar, King of Babylon, to capture Jerusalem and to carry away the gold and silver from the temple, to his own city of Babylon. He took with him, also, many of the princes and nobles of Jerusalem, both older men and young boys, and forced them to work as slaves in his city. Pictures of Oriental palaces and costumes will be helpful and might be obtained from the Sunday School.

Reading.

Following the setting, the teacher should read the story aloud to the class. Even if she is an excellent reader, it will be well to practise in advance the pronunciation of the musical names (Practise particularly to get a smooth, musical pronunciation of Nebuchadnezzar which is beautifully sonorous if properly pronounced) and to read the selection once or twice aloud to herself to acquire smoothness of phrase, give effect to the rhythm, and note the points where she feels dramatic pauses to be effective. The story should be read rather slowly to allow the pupils to follow the unfamiliar words and sentence structure and to give effect to the rhythm.

Discussion.

The class will want to discuss first the exciting *incidents* of the story:

The Setting: (How It Began): The orders of the king; why did he want the best looking boys? Why the cleverest?

The Action: (What Happened): (1) The Test of the Food: What kinds of food had they on the king's table? (rich meats, probably highly spiced in that hot country). Why did Daniel ask for plain food? (He knew the other was not good for boys. Also the king's meats were offered first to the idols of Babylon and Daniel, a Jew, thought it wrong to eat meat offered to idols). What kind of food did Daniel ask for himself and his friends? (water, pulse or vegetables, probably bread and fruit also). Was it dangerous for Daniel

to ask for this? What did Melzar fear might happen to him? How did the test turn out? The first test? The second test? Who tested the boys in the end? What did he find? What was the prize? (2) The New King and the New Law: What happened after Nebuchadnezzar died? Who were Daniel's enemies? What did they do? Why did Darius make this New Law? (Perhaps he did not know that Daniel prayed every day). Was Daniel right to go on praying? (3) The Climax: Daniel cast into the Den of Lions? Why would Darius have lions in his palace? (They were used for sport and to fight with prisoners). Why did Darius put his seal on the mouth of the den? How did Darius feel?

The Ending: (How It Ended): What happened? How did God save Daniel? How did Darius feel when he came to get Daniel out? What did he say? Afterwards he punished Daniel's enemies and made Daniel the chief of his councillors.

Put together the character of Daniel by asking the children to tell some of the different things we have learned about him in this story. What do you think he looked like? Tall or short? dark or fair? How do we know he was good looking, brave, clever, etc. What part of the story tells us that he understood well about health, food, study? that he trusted in God? that he was a good friend? loyal to the king? faithful to God?

The Interpretive Activity: The story lends itself to illustrating, dramatizing, or the oral reading of the climax and concluding incident of the story. If either oral reading, or dramatization is chosen, talk over with the class the kind of voice and pace to be used in speaking (It is a serious story and should be read in a quiet voice and not too rapidly). Have the pupils practise the pronunciation of the proper names and the smooth delivery of such phrases as: cast the law-breaker to the lions; sore displeased with himself; he labored till the going down of the sun; your God whom you serve. Study the long sentences to decide on the climax word and practise reading them in that way, first one, and then another pupil trying it. Finally have the whole passage read through at once by one, or two of the good readers.

SUGGESTIONS FOR TEACHING THE SELECTIONS

TO THE TEACHER

In making our suggestions we should like to say once again that we do not wish, in any way, to thrust them upon the teacher. Each teacher will have her own ideas as to how the selections should be handled. That is as it should be. The suggestions made below are intended only to be supplementary. If they fill in for the teacher the natural lack of information upon this or that point and the lack of reference books to supply that information; the frequent lack of time to prepare settings and exercises that is inevitable in the life of every busy teacher; best of all, if these suggestions stir in the teacher's mind, other and better ideas than these—then their purpose will have been fulfilled.

The Exercises in the Handbook are intended primarily for use in class; those in the Workbook for seatwork. The Handbook exercises provide material for element drill lessons in the reading skills required in Grades Four, Five, and Six (see p. 8). In working them out on the blackboard with the class, the teacher **TEACHES** her pupils new techniques in **HOW** to read effectively. In working out his Workbook exercises at his seat, the pupil proves that he has learned to use the new skills.

It is not intended that the teacher should use all the exercises given on any one lesson either as element drills, or as seatwork exercises, but that she should choose for each purpose those she thinks will be most profitable for her pupils.

Answers and keys to the Handbook exercises have, in most cases, been placed in Appendix E, so that in case the class is very small, the teacher might hand this book to the pupils in turn and let them work out seatwork exercises directly from it. Answers and keys to **TESTS** in the Workbook will be found in Appendix F.

CHAPTER ONE

CANADA IS OUR COUNTRY

This first chapter has been planned to give the teacher the opportunity to begin arousing in her pupils an intelligent interest in our country. Grade Four would seem to be the place for this. Primary children should be taught the name, Canada; to salute the flag and recite the pledge to our country; and to sing O, Canada, and God Save the King. That is all that can reasonably be expected of them. In Grade Four, however, it is time to begin to awaken and develop those feelings of love for, and loyalty to, Canada that rise out of a growing knowledge of her beauty, greatness, and lively history; the good life she offers her children; and the happiness that comes from serving her.

As has been pointed out in the introduction to this Handbook, teaching of this kind need not, and should not, develop ideas and feelings of narrow nationalism. There is, fortunately, no great danger of that in Canada. There is, however, very great need to train young Canadians to think of Canada as one and indivisible, and so to subordinate, in a proper degree, the provincialism that has so long postponed the development of a true Canadian nation.

It is commonly felt that, in the past, Canadian teachers have, perhaps, erred on the side of too little emphasis on patriotism, too little teaching of Canada. Now that Canada is to take her place in a world society of nations, and must take that place as a nation, or not at all, it is essential that Canadians should be trained to feel and think as a nation, to know what they stand for as a nation.

Chapter One in this reader has, therefore, been arranged to assist the teacher in giving Grade Four pupils a bird's eye view of our country. The selections may, if desired, be used separately, a suitable setting being given for each one in turn. Or, if she wishes, the teacher may use the selections as readings in connection with a project or enterprise dealing with a Trans-Canada flight.

The enterprise may be made as simple, or as elaborate as desired, for the topics, as well as the stories and poems, will

suggest to teacher and pupils any number of activities, e.g.

1. collecting pictures of different parts of Canada for a 'Canadian Picture Gallery';
2. constructing a map of Canada as the chapter is read and the flight made; building a model of Canada with the flight and its stops marked;
3. painting a frieze of the country seen in the flight; making a movie of the trip; dramatizing it;
4. searching for and making a list of other poems, stories, books about Canada.
5. giving a relay-talk, or broadcast, to other classes, describing the flight across Canada; arranging a contest to see which pupil can point out the largest number of different places in Canada; collecting, writing, and making a booklet of stories told by parents of the different parts of Canada in which they spent their childhood; preparing and presenting a Friday afternoon program about Canada; adding to the Trans-Canada flight in the chapter side trips to important places and 'sights'.

Additional suggestions will be found in connection with the notes upon teaching the selections, and a list of useful stories and books about Canada will be found in Appendix A.

The Table of Contents.

The occasion of receiving a new book is always an exciting one. In Grade Four it is still proper to make a little ceremony of it. Promise the books beforehand. Pile them up on the desk to be eyed eagerly. Arrange for a ceremonial hand-washing and march past so that each member may take his own copy. Allow time for individual exploration of stories and pictures and class comment on them. The period might then conclude with a 'Table of Contents' exercise on finding the titles and pages of the stories in Chapter One, e.g.

1. What is the name of Chapter One?
2. On what page does it begin?
3. On what page does it end?
4. On what page is the poem Freight Boats?
5. What story comes after the Apple Song?

6. On what page does the story of Merwa begin?
7. Which story in this chapter is the longest? How many pages has this longest story?
8. Which story is the shortest? How many pages has it?
9. Which picture do you like best? Why?
10. Which title do you think most interesting? Why?

CANADA IS OUR COUNTRY

Preparation for Reading.

It might be well to begin with questions as to the name of our country. Investigation has proved that a good many pupils in Grade Four do not know it. Further talk might bring out a few facts that the children know about Canada, fix the name in their minds, and establish the recognition of the wall map as 'Canada's picture'.

There are no new words in this selection, so it requires no vocabulary setting.

Purpose: Let us read this story to find out something more about Canada.

Discussion.

In discussion the teacher might help the children to build up in imagination a definite picture of a Canadian country scene. Begin with their own neighborhood and extend the picture beyond that to include mountains, rivers,—whatever is necessary to complete the scene. This picture should clarify and emphasize the ideas that Canada is beautiful, and a good country to live in. Talk might then turn to the suggestion that we go to visit the children who live in other parts of Canada, and a discussion of how the trip should be made and how it should be represented. The follow-up activity would then be the collection of materials for the chosen representation of the flight across Canada.

CANADA

This stanza has been used as a kind of theme verse for the chapter. It gives a sufficiently accurate, brief description of

our country and might well be memorized as a choral recitation.

Examine the picture-map, connect it with the wall-map as another picture of Canada, and note the different regions or kinds of country, moving from east to west. The children might read the verse silently, and one or two good readers read it aloud.

In preparation for the choral recitation, give a mouth opening, stretching, and closing exercise, followed by a throat opening exercise, e.g. with mouth and throat well open and rounded, chant: can, can, can, Canada; repeat four times.

Follow this with a second exercise, chanting, ow, ow, ow, ousand; repeat four times. Exercises of this kind prepare for a well rounded enunciation of the 'ou' and 'ow' sounds in the verse.

Staccato repetitions of t-t-t-t— d-d-d-d— given lightly, neatly, using the tip of the tongue, prepare for effective consonant enunciation.

Conclude the speech training preparation with a resonance exercise to prepare for a dignified volume in the voices, e.g. with the lips closed lightly, and nose free and open, hum m ... m ... m ... m ...; n ... n ... n ... n ...; ng ... ng ... ng ...; nd ... nd ... nd ... nd ...

Recite the stanza with ringing voices and at a fairly slow pace. Practise to give the necessary emphasis to 'thousand miles' by a resonant tone, dwelling slightly on the words. This will leave the chorus free to vary the emphasis on forest, plain, mountain, and sea, by changing the pitch of voice.

TWO THOUSAND MILES OF FOREST

Jill Catches a Swordfish

Preparation for Reading.

This story is taken from a book called *Gay Kelties of Cape Breton*. Gaston, Jill and their friends, some Anglo-, some French-Canadians, live on the east coast of Canada, in the

Province of Nova Scotia. The Atlantic Ocean off Nova Scotia is one of the best fishing grounds in the world and many of the people of Nova Scotia are fishermen. They fish for cod, mackerel, lobster and other kinds of fish. Tuna and swordfish, huge fish that weigh hundreds of pounds, are found there also. Catching these big fish is great sport. Rich men come to Nova Scotia from all parts of the world to engage in it. Nova Scotia has fine farms, too. Gaston's father was a fisherman. Jill's family were farmers. The children of the neighborhood had many good times together and several exciting adventures. This story tells of one of the exciting adventures.

Vocabulary Setting:

The *new words* in this selection are:

signal	bait*	overboard
lunge	gaff*	yell*
plank*	lily-iron	keg*
lucky*	pulpit	grab*
veered	fin*	gear*
arrangement	uncoiled*	hauled*
glistened	harpooned	mackerel

I. Let us say together the names of the people in this story as I write them on the blackboard: Henri, Gaston, Jill, Angus. Which of these people are French-Canadian? Which are Anglo-Canadians?

II. As this story is told by the teacher the italicized words should be written on the blackboard and discussed.

Mackerel are fish that are very good for eating as well as for *bait*. The nose of the *swordfish* extends into a long *sword* which makes him very *dangerous*. You need much fishing *gear* to catch these fish. You need a *gaff* to land the fish, and a special *harpoon* for swordfish called a *lily-iron*. In the bow of the boat you must have a *pulpit arrangement* on which to stand to throw the *harpoon*. If you are *steering* the boat you must be able to make it *veer* or turn quickly

when the *signal* is given. If you are not careful you will fall overboard.

Purpose:

Let us read this story to find out how swordfish are caught.

Discussion:

Discuss the need for more than a rod and line in catching large fish. What else was used? All hands were needed. Jill and Gaston took an important part. What might have happened had Gaston not been a good hand at managing the boat? Note that it was Jill's eyes that spotted the fish each time. Although she lived on a farm, she was skilful in using the rod too. Why was it necessary for everything to be done quickly and at the right time? Can you follow the steps in catching the swordfish?

Increasing Comprehension Skills (exercises to be done with books open):

I. Judging Information:

Here are the steps. Number them in the order in which they took place:

Angus trailed the bait in front of the fish several times.

When the fish took the bait, Henri threw the lily-iron.

Then the fish was roped and hauled in.

With a great lunge the fish carried the line and keg after it.

They followed the fish until it gave up the fight.

Angus pulled the fish to the side of the boat with a gaff.

II. Make Notes:

Plan to make notes of how the children of Canada helped through the whole of this chapter. Complete these notes:

Gaston

1. tended the
2. cried
3. held
4. swung

Jill

1. pointed to
2. cast the
3. trailed the
4. two fish.

III. Creative Activities:

Paint a picture of the boat showing the pulpit from which the harpoon was thrown. Or, if the teacher is planning a project or enterprise, the pupils might now prepare the Maritime Province part of the map, or model, or other form they have chosen for recording their impressions of their flight across Canada.

Increasing Technical Skills:

I. Read these phonetic words. Write them on your paper and after each one write two others that sound like it:

fin	coil	lucky
yell	keg	grab
plank	hailed	lunge

II. Arrange all the words on your paper in alphabetical order.

III. Choose from the story and write down four word-groups of three words each, e.g. with a gaff.

Broadening Activities:

The average and poorer readers might begin collecting pictures of Canada. The superior readers should look up additional material upon swordfish and harpooning, and report to the class. The book, *Gay Kelties of Cape Breton* by Amy Hogeboom would be enjoyed by the class. Other good stories of the maritimes are *Jory's Cove* by Claire Bice, and *Surprise Place* by Mary Graham Bonner.

FREIGHT BOATS

This poem is dealt with in the introduction. (See Page 44).

BOOTS ARE VERY GROWN-UP IN QUEBEC

Preparation for Reading:

The story is the center of interest in this selection. The dramatic incident of the children getting in supplies and keeping a real store is very appealing to ten-year-olds. In giving the setting the teacher should tell the class how the

people of Quebec came from France to Canada a long time ago and still keep some of their old-fashioned ways. A few pictures of things typical of Quebec: the house, outdoor oven, old mill, wayside cross, etc. with talk about them, will help the pupils to sense the fact that Quebec is a different and fascinating part of Canada.

If the teacher wishes to make the reading of the chapter correlate with a project or enterprise of a plane trip across Canada, she should now have the children study the map and note the route from the Maritimes to Quebec.

Vocabulary Setting:

The *new words* in this selection are all phonetic and should be picked up from the context and the meanings

plough*	shafts*	tugged*
prop*	fuss*	gnaw*
frisked*	wag*	hugged*
hugged*	unloading*	

I. Let us say together all the names in the story as they are written on the blackboard: Henri, Julie, Marie, Petit Jean, Papa Jean, Mama Jean, Madame Marche, Lucie, Bobo, Louis, Quebec.

II. Give phrase flashing practice on three-word phrases from the story, using cards or the blackboard. The teacher is advised to make a few phrase cards for each selection as it is read by the class. Each new set should be added to the others and the whole used for individual phrase flashing practice.

Purpose:

Read to enjoy the story and to find out what the children did to earn their 'grown-up' presents. (appreciation.)

Discussion:

Discuss the 'dearest wish of the children' and how they proved that they were ready for their grown-up presents; care of the home and store; getting in supplies; counting and

weighing; making change, keeping accounts; etc. Build up in the minds of the pupils a picture of the store, the comfortable house and happy family with their dog and possessions; the happy times they have helping each other; the joyful homecoming.

Increasing Comprehension Skills (exercises to be done with books open):

I. Organizing information—Main Topic.

This story is mainly about:

1. Travel in Quebec.
2. How Boots are Made in Quebec.
3. How Henri and Julie Helped.

II. Recording Information—Making Notes.

Tell three ways in which these children in Quebec helped:

- 1.
- 2.
- 3.

III. Judging Information:

Find in the story three things which are different in Quebec:

- 1.
- 2.
- 3.

Increasing Technical Skills:

I. List on the blackboard the new words given in the vocabulary setting. Have the pupils pronounce and explain, perhaps dramatize the meaning of each.

II. 'un' means not. Put 'un' in front of the words in these sentences:

1. Papa Jean waslucky.
2. Henry wasloading the cart.
3. The rope wascoiled from the tub.

III. In gnaw the 'g' is silent. Below are some words beginning with the letter g. Some are silent, others are not. List the words in which the 'g' is silent.

gnaw	gloss	gnash
gnu	gnome	gnat
gobble	gleam	gloat

IV. Make a rule about the silent 'g'.

Broadening Activities:

Dramatize the 'keeping store' scene. If a project is being carried out, work out the Quebec part of it. Good books about Quebec are: *Gay Madelon*, and *Jeanne Marie and the Golden Bird*, both by Ethel Calvert Phillips.

GENERAL STORE

The class will enjoy this poem as a follow-up lesson after 'Boots are Very Grown Up'. It is effective when read or recited chorally as suggested in the text, but many teachers will prefer to work out their own interpretation of it. It is great fun if the single voices come in quickly and smartly. It takes practice to accomplish this, but it is well worth while for the verses give excellent enunciation practice. First voice might speak rather thoughtfully as a contrast to single voices quick and light. The poem also dramatizes well.

A VISIT TO NIAGARA

This selection is dealt with in the introduction to this handbook. (See page 12).

THE APPLE SONG

The apple orchard is another important feature of the Canadian scene. Its beauty in blossom and fruiting is unforgettable. As a source of good places to hide, suitable trees for climbing, and between-meal nourishment in British Columbia and Eastern Canada it is unfailing. Prairie boys and girls will not be familiar with it, so it should be made real to them by picture, story and description.

In *reading* the poem, the teacher will wish to mark the rhythm as the chief beauty. Its simple, drowsy tune sings itself through the verses, building up a picture of the farmhouse on a summer afternoon, drowsing in the midst of its ripening orchards and wheat fields, while the late-summer sounds beat sleepily through the cider-scented air.

In *discussion* try to get from the pupils, by question and suggestion the general effects: the poem has a warm sleepy sound; it is harvest time; the sun is hot and all the fields and trees are resting. Have the class choose the words and phrases that give the sounds, sights and smells of this time of the year. They will now be ready to choose choral recitation as the activity for interpreting the poem.

In *interpreting* it, have the class practise reciting the couplets they like best to get the pace, tone, and rhythm, and choose the voices to speak the solo parts before beginning the choral recitation. Practise reciting the poem; parts of it, then the whole, then other parts, then the whole. Practise the enunciation of special word groupings and expression. Keep repeating the poem in parts and as a whole until the recitation is satisfactory.

A THOUSAND MILES OF PLAIN

GOOD MORNING, MANITOBA

Preparation for Reading:

If the teacher is carrying on a story, or project, involving a trip across Canada by plane, she will perhaps wish to pause here for map study, a review of what has been seen in the 'Two Thousand Miles of Forest', and preview of what will be seen in the 'Thousand Miles of Plain'. To prairie children the scene is familiar, but those who live in wooded, foothill, mountain, or coast country need pictures and lively description to build up a mental picture of the great golden plain; its vast spaces and distant ever-moving horizon; its apparent, but never actual flatness and stillness; its delicate and ever-changing shot-silk colors; its immense airiness and sunniness.

Vocabulary Setting:

The *new words* in this selection are:

stewardess	wakened*	runway*
checker-board	gasoline	threshing
truck	plane*	ramp*
elevators	prairies	

I. Ask these questions of the children, writing the italicized words on the blackboard as you discuss the pronunciation of each and help the pupils to get the meanings from the context.

Have any of you ever had a *plane* ride?

Don't you think it must have been fun watching the farmers *threshing* on the prairies?

It was fun on the *plane*, too. The *stewardess* was very good to them.

Find out two things she did for them.

How do you think you would feel when the plane *bounced* on the runway?

Have you seen a *runway*? Do you know what they are made of, and why?

The steps that are wheeled to the cabin door of a *plane* are called a *passenger ramp*. Do you know how gasoline is put into a plane?

II. Write these questions on the blackboard for the children to answer. Read them with the children so that the italicized words will present no difficulty.

1. Why did the fields look like *checkerboards*?
2. What made some of the *squares* golden?
3. What was the *truck* taking to the elevators?

III. Give phrase flashing practice on two-word phrases from the passage.

Purpose:

Read to form a picture of the 'Thousand Miles of Plain' as we see them from the plane and to note the details so that

we may paint a picture of them (or add them to our air map, etc.)

Discussion:

Try to build a vivid picture of what is seen below from the plane; the forest thinning out to a few scattered trees; then the blocked out farms, threshing outfits, some still unthreshed grainfields; roads and railways leading into Winnipeg and then the great city itself with the long lines of trains, trucks and elevators showing Winnipeg as the busy collecting center for Canada's wheat. Center discussion around the fact that all this work is due to the need for getting food to the hungry.

Increasing Comprehension Skills (teacher and pupils working together):

I. Choosing Central Thought: Teacher and pupils, as a result of discussion, state central thought in words: How wheat gets from field to hungry people.

II. List Main Points: Class write under Central Thought the steps in getting wheat from the field to the hungry.

III. Assign Workbook exercise, page 9.

Increasing Technical Skills:

I. Alphabet Exercise. Write the alphabet on the blackboard dividing it into three parts:

<i>Part 1</i>	<i>Part 2</i>	<i>Part 3</i>
a b c d e f g	h i j k l m n o p	q r s t u v w x y z

II. Write these words on the blackboard: stewardess, Winnipeg, elevators, bounced. Ask the children to tell which of these words would come in the first part of the alphabet, which in the second, which in the third.

III. Have the children write Part 1, Part 2, Part 3, in their exercise books, and write the following words in the right alphabetical division:

gasoline	runway	kernels
wakened	misty	checkerboard
prairies	threshing	truck
plane	ramp	

Broadening Activities.

I. Find out what happens to the wheat after it leaves Winnipeg. Find pictures of a 'whaleback' and 'locks'. Collect labels of milling companies and show where their mills are.

II. Plan how to represent the 'Thousand Miles of Plain' on map, or model, etc. and how best to give it the life and animation needed to suggest busy living.

HARVEST HOME.

Here is another poem to read and recite for the enjoyment of its sound and picture. As a *setting* explain that this is a very old harvest song. Long ago in Britain they cut their wheat with a sickle, and piled it on a cart that a horse drew to the farm yard. As the load moved along, men, women and children walked beside it and sang this song. They carried branches and bells and kept time with them to their steps as they marched.

Have the class read silently to find out what time and kind of rhythm they will use in the recitation. Discuss these points briefly and plan the recitation. Prepare for the interpretation by giving resonance exercises: m . . . m . . . m . . . merrily; l . . . l . . . l . . . bell; ng . . . ng . . . ng . . . ring. While the class recites, they should clap the sing-song marching rhythm lightly. Keep the effect from being monotonous by changing the pitch of the tone frequently. Keep it gay, lively. A suggestion or two from the teacher will enable the children to work out a gay little dance, dramatizing the procession.

WILD WEST SHOW

This story is a passage from a delightful book, *Trouble for Jerry*, by Doris Gates. Jerry was a boy of eleven who lived on a ranch and felt himself to be quite a cowhand. Trouble arrived in the persons of Sarah and Linda, two girls of his own age whom Jerry called 'dudes'. He despised dudes and thought all girls silly, particularly Sarah who loved horses and wanted to be a cowgirl. Sarah had brought her own pony, Jinny, with her. When Jinny bucked Jerry off, Sarah forbade him to ride her again. But Jerry vowed to himself that he would ride her. To get the chance to do so, he, with his friend Joe, and Speed, a real cowboy, arranged a wild west show. As Jerry resented Sarah's wanting to be a cowgirl, and Sarah resented his superior airs, the two did not get on very well at first. But Jerry was a fair-minded boy, and Sarah no tattle tale. More than once she saved him from punishment by 'not telling'. In the end, they became friends. and both learned several useful things from their different adventures.

Wild West Show has been chosen as this chapter's selection for the good readers. There is at least one piece in each chapter offered as a challenge to them. If the teacher has not many good readers and feels that the story may be difficult for her class, she should read it aloud to them, while they follow with their eyes, in preparation for reading it silently later.

In either case, introduce the selection with a discussion of cowboys, horses and stampedes. Most children know something of all three. They have seen pictures and movies, have owned a 'cowboy' hat, or suit, or even a pony. They know about bucking broncos and bronco-busters. Talk these things over with them and have them work out the preparatory exercise, Workbook page 10.

Vocabulary Setting.

The cowboy and stampede words are:

corral, bull-dogging, balked, audience, lariat,
bronco-busting, bucked, contestant, cinch,
roping, banged, decision, calves, revolver.

I. Teacher and pupils together might review the discussion of the content setting and the Workbook exercise by telling what one sees at a stampede. The teacher, as she tells the story, and comes to one of the cowboy words, should ask the pupils to supply it. The teacher then writes the word on the blackboard, takes its pronunciation and meaning, and the story proceeds, e.g.

"When the Stampede is ready to begin, the judge fires his *revolver*. The *audience* stops talking to watch. The *contestants* get ready. They go to the *corral* and see that the *cinches* which fasten the saddles to their *broncos* are tight enough. Then the show starts. One cowboy catches a steer by the horns and turns him over on his back. This is called *bull-dogging*. Another throws his *lariat* over the steer, *roping* him tightly so that he cannot move. Another jumps on a wild *bronco* and shows how to tame him. This is called *bronco-busting*. The wild bronco *bucks*, *balks*, and *bangs* himself against the fence, but the cowboy will stick to him. Then, perhaps, the clown comes in riding a donkey. It looks very meek. Then it bucks and throws the clown. The audience laughs and cheers. When the show is over, the judge *announces* his *decision* and hands the prizes to the winners."

II. Practise phrase flashing on the blackboard with the two-word phrases.

Purpose:

Read to enjoy the story of how Jerry, Joe, and Speed held a Wild West Show.

Discussion:

Build up the scene of the show: the corral, with the barn on one side and the audience on the fence opposite; the sunshine and blue sky. Then discuss the bull-dogging; why Jerry failed and how Joe succeeded. Imagine how the rope would look whirling in circles. The boys might be encouraged to practise this. Then pass on to the climax, Jerry's riding of Jinny; what we call that; how he could stick on

while Jinny bucked; what cowboys are not allowed to do to help themselves stick on ('pull leather', that is, hold on to the saddle); and what Jinny did in the end. Was she really a wild bronco or was she just 'putting on an act'?

Increasing Comprehension Skills:

I. Choose the Right Word:

Fill in the spaces in these sentences with the right word from among those below.

1. The sat on the fence.
2. Mr. Westbrook was the
3. The first event was
4. Joe the calf over on its back.
5. Jerry did not him that prize.
6. Speed whirled his round Sarah.
7. Speed won the contest.
8. Jinny was a
9. Jerry tightened the saddle
10. At first Jinny
11. Jerry won the contest.
12. Speed was of him.

pony	bull-dogging	audience	announcer
grudge	bronco busting	cinches	lariat
proud	balked	roping	bounced

II. Organizing Information:

Write three headings: bull-dogging, roping, bronco-busting, and copy each of these sentences under the right heading:

1. Jerry inspected the cinches.
2. Speed, Joe and Jerry made circles with their ropes.
3. Jerry could not catch his calf.
4. The calf played tag.
5. Speed kept his rope whirling while he walked.
6. Jinny lay down on the ground.
7. Joe turned the calf over on its back.

8. Jinny balked and bucked.
9. Sarah helped Speed.
10. Jerry won twenty-five cents.

III. Creative Expression:

The pupils might like to paint the 'Wild West Show'. It might be done as a frieze, in three scenes. The class would probably enjoy hearing the three events read aloud by the good readers.

Increasing Technical Skills:

I. These words mean one thing. Write the one that means more than one as:

calf (calves) half laugh cinch

II. These words mean something that is happening now. Write the words that mean that it happened a while ago.

string (strung) fling stride bounce stroll
grudge.

III. Rang, popped, banged, yelled, are noise words from the Wild West Show. Write as many more as you can find in the story, or make up.

Broadening Activities:

The pupils and the teacher too, will enjoy reading the whole book *Trouble for Jerry*. It offers quite a useful psychological study to the teacher as well as much entertainment for the pupils. Other good Cowboy stories are: *Cowboy Ken* by Josephine Dewitt; *Ned and the Rustlers* by Sanford Tousey.

ONE THOUSAND MILES OF MOUNTAIN

BANFF NATIONAL PARK

Preparation for Reading:

The mountains are even more difficult than the prairies to picture in imagination, and the long exciting approach across the levels to the point where they tower into the sky makes the Rockies more impressive than almost any other chain. Fortunately good pictures are easily obtained and many teachers will have seen the mountains. Help the pupils to put the picture together: the long level stretches of grass and wheat; the colors: golden green, tan; the bright sunshine; then the far-off white cloud on the horizon; then the great peaks glittering in the sun, then the huge blue bodies of the mountains; then the foothills rising in long lines and, at last, the tremendous lift of the great rocky wall as we draw near to it. The class will enjoy hearing also of 'The Gap' with the pink, mauve and blue colors of the mountain walls between which we pass, the 'hoodoos' (figures carved by erosion out of the mountain sides), the Royal Canadian Mounted Policeman at the gate of the Park; the buffalo stickers the gateman gives the cars; the deer, sheep and goats feeding by the park roadsides.

Vocabulary Setting:

The *new words* in this passage are:

Rocky Mountains	explore	ouch*	Calgary
playgrounds*	hike*	camera	Sulphur
rheumatism	Banff	sanctuary	Tunnel

I. The teacher might tell this story and write the underlined words on the blackboard for discussion.

Not long after we leave the city of *Calgary* we come to *Banff National Park*. We can *explore* this beautiful place, taking our *cameras* with us. The story will tell you of some of the pictures you might take. If you like to *hike*, there are two mountains for you, *Tunnel* and *Sulphur*. The story will tell you why they are just for you; why Banff is a *sanctuary*;

what a *sanctuary* is; what you can find in Banff that is good for *rheumatism*.

II. Give eye movement practice helping the pupils to find the new words on the page.

Purpose:

Read to find out what visitors do in Banff. (Reading to collect facts).

Discussion:

Talk of the different things to be enjoyed in the mountain resort. If pictures are available, they should be shown now rather than at the beginning of the lesson where the picture desired is an imaginary one. The discussion might well be summed up by reminding the pupils that over and above all the entertainment, it is the beauty of the place that draws most of the visitors.

Increasing Comprehension Skills (teacher and pupils working together):

I. Give eye-ful oral reading practice from the passage beginning "The railway builders" page 36.

II. Central Topic: Choose and state Central Topic of the passage.

III. Collect facts and make an outline: List the different activities in simple outline under the Central Topic.

IV. Judging Information: Find in the story and write down three things that are not allowed in Banff because the Park belongs to all Canadians.

V. Assign Workbook exercise, page 12.

Increasing Technical Skills:

I. Find the number of syllables in each word included in the vocabulary setting. Review the rules in preparation for dictionary and glossary work.

II. Distinguish between words that are similar in form and confusing to the weaker readers. Write these words on the blackboard. The teacher will pronounce one of each pair. Have the children find the one pronounced and then the other. Later have them write some of the words from the teacher's dictation.

on	was	for	form	when	what	quite
no	saw	of	from	then	that	quiet

Broadening Activities:

The railway offices, and the publicity departments of the Provincial and Dominion Governments have much interesting material about the National Parks. Some of this might be written for and the pictures, at least, enjoyed.

MERWA

Preparation for Reading:

Children seem never to weary of animal stories and Jack's ride to safety on Merwa's back is an exciting adventure. Make the setting a scene which is continuous with the one we have passed over. Our plane is beyond the National Park now, and trapping is allowed, but we are still flying over the mountains. In the valleys between them live trappers, farmers, ranchers. We can see below us their fields, orchards, and even their houses as tiny dots of color. In one of these lives Jack Scott.

Vocabulary Setting:

The *new words* in the selection are:

Merwa	bellowing*	rammed*	rifle
wade*	wolves	uneasy	moose*
housekeeper	swamp*	sniffing*	snort*
pads*	splash*	Lillooet	

I. Give this setting, writing instead of speaking the words printed in *italics*. Have the pupils get the pronunciation by phonics and the meaning from the context.

Jack Scott was his father's *housekeeper*. The story will tell you what kind of housekeeper he was, and the many clever things that he was able to do to help his father. He was often lonely. The story will tell you why. But you will find out that he was not lonely after his father brought home *Merwa*, the baby *moose* whose mother had been killed by *wolves*. Find out when Jack took his *rifle* with him and why. Find out some of the things that made *Merwa* feel uneasy. It is fun to say the name of the town, Lillooet. It is such a musical name, Lillooet. Perhaps you know the names of some other towns that have a musical sound?

II. Give phrase flashing practice with two-word phrases from the story.

Purpose:

Read for the pleasure of the story (appreciation).

Discussion:

Discuss the story and note points that make it a good story. By question as to what happened next, and next, and next, get the steps in the story: the scene, bringing home of the baby moose; rides together; the fire and escape; the fight. Choose the incident the pupils think most exciting as the climax. Brief character sketches, two or three qualities only being named, might be built up for Jack and Merwa.

Increasing Comprehension Skills (pupils work with books open):

I. Choosing Topic: Choose two topics for lists of facts we could make from this story, e.g. (a) facts learned about moose; (b) ways in which Jack helped his father.

II. Collecting and recording facts: Write down the two topics chosen and list facts under each.

III. Creative Expression: have pupils retell the story in a relay-story telling, or interpret the story in pictures.

IV. Assign exercise in Judging Information—Workbook page 14.

Increasing Technical Skills:

I. Give an eye movement exercise on the passage e.g. Have the pupils skip their eyes from one word to another as the teacher calls them out down the page.

II. Phonetic Analysis: Call attention to the sound of the vowel 'a' in the words — lad, late, water. They may be numbered like this:

1. lad 2. late 3. water

The phonetic words from the story Merwa are listed below. Have the children tell whether the 'a' sound is like 1, 2, or 3.

wade pads swamp splash rammed ramp plane wake

III. Choose from the story several 'sound' words, e.g. sniff, snort. Write some other words that begin with 'sn' and have a sound effect, e.g. snap.

Broadening Activities:

I. Find material in the story to use in continuing the frieze, air-map, model, etc. of the flight across Canada.

II. Superior readers should look up more information about the moose and/or find out about other animals that live in the Rocky Mountains, and report their findings to the class. *Animals of the Canadian Rockies* by Dan McGowan would be useful. An interesting story-book to read would be: *Honk, the Moose*, by Philip Stong.

AND THEN THE SEA AGAIN

Again the teacher should do her best by picture and description to help the children to see the descent through the widening Fraser Valley to Vancouver with its background of blue mountains, foreground of blue sea, and 'The Lions', two mountain peaks that resemble these huge beasts, guarding all. The children will be interested in descriptions of the beaches, docks, steamers with all the interesting things done on each. Interest them also in the long harbor with its lighthouses and great bridge, its ships

carrying rich cargoes to and from South America, China, Australia,—‘anywhere you wish’.

When the class has followed the journey on the map and built up some mental picture of the coast city, begin the reading. The verse, *Vancouver*, lends itself to choral reading, and *The Lighthouse* to solo oral reading, or recitation. In either case let the pupils read silently and then help them plan the word groups and the climax word in each stanza. See that the word groups differ in length and in placing of the climax word. Give a lip exercise or two to improve enunciation of the p-b; t-d; sounds. Give solo practice of the word groups as planned and then let different members read, or recite to the others. A painting of the harbor might, perhaps, be used to complete the frieze, or map.

THE SEA SHELLS ARE SINGING

As a setting for this choral game, the teacher should, if at all possible, get a singing shell for the children to hold to their ears. If that is impossible, she must do her best to describe to them the fine, clear, singing voice of the shell. She should explain also, that a choral game, or choral play is one in which a group of people, instead of a single speaker, makes each speech. Read the introduction. Explain ‘mermaid’ and have groups of pupils place themselves in the positions suggested. Then all may seat themselves while the teacher reads the play throughout. Mark the rhythm, but avoid monotony by changing pitch of voice and varying the positions of the pauses. The charm of the piece is almost wholly in the tongue beguiling rhythm and repetition.

Having listened to the teacher read the lines, the pupils will be ready to choose speakers and groups and begin at once to play the game, memorizing the lines as they recite them. As the practice of the speeches goes on, the children may, if desired, paint a background of sea and beach, collect the properties required, and arrange simple costumes for the mermaids and the sailor. The final rendition of the game may be as simple, or as elaborate as is desired.

SUMMARY OF CHAPTER ONE:

Assign Workbook exercises pages 16, 17.

CHAPTER TWO

GOOD CITIZENS

Character cannot be taught, or preached; it must be acquired, caught, by contagion for the most part. A good deal is done, also, by the daily reminders of parents and teachers as to what is right, wrong, done, or not done. It seems reasonable to suppose that something further of value may be done by fixing in the child's mind the names and sense of a few easily understood qualities that society regards as worth acquiring. The meaning of these qualities will not be very clear at first, but it will expand with experience. Meantime they implant in the child's mind the idea that normal people have a code, or formal standard of conduct, and make a beginning of one for him.

This chapter has been planned to provide the teacher with a basis for discussing with the class a few of these qualities. The teacher, if she wishes, might introduce the chapter by telling the children a story. There are many good Canadian citizenship stories which would illustrate the point, from those of Adam Daulac and Madeleine Vercheres to David Thompson who spent his life surveying our broad wheat lands, and Dr. William Saunders who gave his to the development of Marquis wheat to suit our climate. Here is a newspaper paragraph that gives a moving account of a 'good citizen' of the Second Great War.

"Kenneth Watson was only eighteen, the youngest man in the Canadian destroyer. When action stations sounded, he dashed up on deck with a song on his lips. He was running to his gun with a shell when the first shot hit him and knocked him to the deck, but he scrambled to his feet, still hugging his shell, and ran on. He was just about to hand it to the gunner when a shell from a submarine struck him and he fell, dying beside his gun. He was a brave man. He died doing his duty to his ship and to his country."

Good citizenship stories about modern Canadian children are also common. Elizabeth Macpherson, twelve, the eldest of a family of four, whose mother is dead, keeps house for her father and the family. She does the cooking, washes and mends, and sees that the children go clean and tidy to school, where she keeps up her own work as well. Elizabeth has not much time for fun, but she is indeed a good citizen.

So is Fred Race, a Canadian boy of twelve, whose duty it was to play the piano while the children in his school marched in and out. One day a fire broke out in the school. The children had not had a fire drill for some little time; they could smell the smoke, became frightened, and began to crowd towards the stairs. Fred sprang to the piano and began to play the familiar march. At once the children fell into their lines and marched out quietly and safely.

The teacher may have a story of her own, if not, one of those above may serve. In discussing the good qualities shown, the point should be made that the hero chosen was a good citizen. Then some of the things that make a boy, or girl, a good citizen might be named, and the suggestion made to the pupils that they should be on the lookout for good citizens in the stories in the new chapter. The selections in the chapter have been chosen to illustrate the importance of: good health; standing up for the right; courage; truthfulness; helpfulness; friendliness to strangers, particularly to newcomers in our country. The pupils might make a list, or collection, of stories about good citizens found in their free reading.

COUNTRY VEGETABLES

This poem is informational as well as a charming bit of verse. It is so simple that the teacher might, if she wishes, use it to find out how well her pupils can grasp the main ideas of a poem by silent reading. Introduce the poem by a brief discussion of the kinds of food we should eat to be healthy, focusing on vegetables. Suggest that the class read these verses to find when, or what kind of, vegetables are

best for us. Follow the silent reading with a multiple choice exercise on the blackboard, e.g.

I. Vegetables are best for us when they:

1. are large
2. have been laid out to dry
3. have just been picked.

II. Vegetables taste best when:

1. we buy them at a shop
2. we pick them ourselves
3. someone gives them to us.

The poem makes excellent speech practice and lends itself to oral reading. Prepare for the reading by lip and tongue exercises, e.g. Draw the lips back tight across the teeth, draw, relax, repeat five times. Put the tongue well out, point it, touch the tip to the lower teeth; out, touch, repeat five times. Practise the distinct enunciation of the fine plosive (p-b, t-d, k-g) consonant groups, e.g. about in shops; patterned crops; don't buy it; lettuce fresh; apronful of peas, etc. Practise also giving the run-on lines smoothly. Help the class to choose the climax word in each couplet; practise reading the couplets marking this word. Then have different pupils read the poem aloud to the class.

TERRY THE TOWN BOY

Preparation for Reading:

This selection is 'current' reading, that is a story written for the present generation, expressing current attitudes, ideas, and actions. It is the kind of reading most of us do most of the time, partly because it is easy reading for us all. It is easy because no special background or training in style is required to read it. Our daily lives make up its background; its ideas are generally on the surface; its style is conversational. Current reading is useful and important. It is read, enjoyed, used and forgotten. It is as easy and useful to children as it is to adults and a share of their reading time may reasonably be spent upon it. Most Grade Four

classes will require no special background for this story. The teacher might introduce it by a brief discussion of First Aid.

Vocabulary Setting:

The *new words* in this selection are:

nicknamed	calf*	explode	teased*
blankets	gophers	pinched*	bandages
halters*	stool*	smothered	grip*
snare*			

I. Tell the following story, writing the underlined words on the blackboard as you use them.

One kind of First Aid has to be given when oil *explodes* and sets fire to things. That kind of fire has to be *smothered*. Do you know how to do that, and how to *bandage* people's burns? Terry, the boy in this story, was a town boy. He did not know how to snare *gophers*, or put a *halter* on a pony, but he knew some useful things about First Aid. Terry had much to learn, so had Nip and Tuck.

II. Give phrase flashing practice on word groups from the story.

Purpose:

Read to find out what Nip, Tuck and Terry found out, and particularly what Terry knew about First Aid (stating the main thought of the story, and following directions.)

Discussion:

By question lead the children to name in order the main incidents of the story. They are interesting in themselves and build up to a real climax. Next, discuss the attitude shown by Nip and Tuck, who thought what they knew to be the only important things to know. Consider whether Terry shows any of this feeling? Is this the attitude of a wise person and a good citizen? Decide what the three children found out about it. Try to get the pupils to understand that Nip, Tuck and Terry found out that different

people know different things and that everybody's knowledge is valuable. No one should look down on anyone else.

Increasing Comprehension Skills (teacher and pupils work together on Exercises I and II):

I. Choose and state the Central Topic of the piece: (Each has something that he can do well).

II. Listing Main Points: State what things each boy could do well.

III. Recording Information: Write the directions for treating burns.

IV. Following Directions: Demonstrate the treatment.

V. Organizing Information and Making Judgments: Assign Workbook exercise, page 17.

Increasing Technical Skills:

As the children should begin to use the Little Dictionary at the beginning of Chapter Three, preparation for this should be given in this chapter.

I. Teach the pupils to select the accented syllables; and to understand the meaning and use of the accent mark.

Write the following words on the board. Tell the children that you are going to pronounce these two syllable words. Ask them to tell you whether it is the first or second syllable that is accented. Show each word separately, and emphasize the accent mark.

hál-ter gó-pher blán-ket dis-pléase Que-béc

II. Teach them to select the word meaning which best fits the sentence, e.g. 'bait' means (a) something to catch fish; (b) to worry or tease a person. Which would be right in the sentence: Jill put *bait* on the hook. 'Pulpit' means (a) the preacher's stand in church; (b) a stand for the harpooner in a boat. Which would be right in the sentence: He went into

the pulpit with his lily-iron. Select a dozen words from the Little Dictionary for this kind of practice and continue it frequently throughout the year.

III. Alphabetical Order. Arrange the following words in alphabetical order. Be sure that you can read each word.

whistled	brushed	holiday	Daisy	bench
twinkle	grip	shoulder	kettle	oil
report	nicknamed			

IV. Assign Workbook exercise, page 8 or page 21.

Broadening Activities:

The pupils might work out a set of rules for preventing fires and, if desired, make a poster of them.

Other ways of serving the community by conservation of life and property might be listed and interested, or superior readers assigned to search for information about them to report to the class.

Department of Health and Welfare might be written to for literature on these topics and the material received catalogued for reference.

SHINING THINGS

Shining Things is a succession of lovely phrases that touch in, as a painter does with his brush strokes, the lovely details, of a lovely world. The word 'lovely' gives the key to the feeling; it means beautiful and beloved. Each separate phrase needs to be heard, felt, its picture seen with the mind's eye, its music savoured with the tongue, enjoyed, spoken gently, and laid down softly, before the next one is taken up. There is some variety in the length of the phrases, but teacher and pupils will need to study many of the longer ones to decide where it will be best to place the climax, or the change of voice, or what word carries the meaning, or at what points the chorus may take breath. The text suggests that two choruses should be used, and it can be done beautifully that way, but the teacher may prefer unison speech, the chorus using a gentle force and pace, with suitable variety throughout.

DANIEL IN THE LION'S DEN

Preparation For Reading:

This selection has been dealt with as literature in the introduction to this Handbook, but if the teacher has a class of good readers she may wish to use it as a reading lesson. In that case she should give the setting as suggested for the literature lesson, see Introduction page 46 and proceed as suggested below.

Vocabulary Setting:

The *new words* in the selection are: drunk; idols; displeased; exceedingly.

The greatest vocabulary difficulty in the selection will be found in the proper names. The teacher should explain that the story is about people who lived a very long time ago and in a country that was different from ours. Their names were different and their ways of living different too. They did not worship our God; they worshipped *idols* of wood and stone. Their kings were all-powerful and, when they were *displeased*, were often *exceedingly* cruel. As you read the story watch for other words that are different from ours.

When the new words have been discussed, attack the proper names.

Nebuchadnezzar (Neb' u kad nez' ar)

Babylon (Bab' y lon)

Jerusalem (Jer us' a lem)

Aspenaz (Ash' pe naz)

Melzar (Mel' zar)

Daniel (Dan' iel)

Darius (Da ri' us)

Hananiah (Han an i' ah)

Michael (Mish' e al)

Azariah (Az a ri' a)

Write each in turn on the blackboard, pronounce it carefully, musically; ask the children to tell you the number of syllables in it and upon which the accent is placed. Then

have them practise the pronunciation, softly, musically. Finally, help the pupils to find these names in the Little Dictionary and note syllables and accent used in each.

Purpose:

Read to find out how a young slave boy grew to be healthy, and strong in character.

Discussion:

Discussion should centre around the wisdom and courage of Daniel. He knew what we are learning to put in practice today, the value of vegetables in building physical health; and he was strong enough in character to stand for what he believed to be right even in the face of death. Daniel expected no reward although he received the highest honor. Discuss what this honor was. Try to get the pupils to understand that the body, mind, and character must all be well developed to make a good citizen.

Increasing Comprehension Skills (teacher and pupils working together):

- I. Choose the main thought: Stand for the right.
- II. Finding Proof: Explain the method Daniel used to prove that plain food was more healthful than rich food.
- III. Selecting relevant details: Choose the part of the story that proves:
 1. the value of vegetables and water for health.
 2. that Daniel was strong (a) in body; (b) in mind; (c) in character.

Increasing Technical Skills:

Review some of the simple phonetic rules that were covered in the first three grades. Below are some of the simpler ones:

1. If a word or a syllable contains only one vowel, the vowel is usually short: grin; elf; grip.

2. If a word or syllable contains two vowels one of which is the final 'e' the first vowel is usually long, and the final 'e' is silent; wade, lone, note; etc.

3. In words or syllables containing two vowels together, the first one says its own name and the second one is silent: tease, creek, maid.

4. In words or syllables containing only one vowel followed by the 'r' sound the vowel takes a sound very much like the 'r': arm; girl; port.

5. In words or syllables containing the 'a' sound followed by 'l' or 'r' the sound is very much like a-ah: paw; salt; wall.

6. The teacher might prepare a list of words from the selections read to use as a test to determine how well the class has mastered these rules.

Broadening Activities:

Suitable parts of this selection might be used for oral reading. Or, teacher and pupils might enjoy dramatizing it. The conversational parts lend themselves to being used as choral dramatization, i.e. each part being taken by a chorus of voices. In any case, presentation should be preceded by careful practice in speaking the parts.

Other Bible stories that the pupils will enjoy are the stories of Moses, Joseph, Samson, David, Jonah and the Whale.

TRAFFIC RHYME

Is just what it calls itself, i.e. a rhyme, or jingle. It presents in the jingle form beloved by children, an idea familiar and yet well worth stressing. The verses make excellent speech practice. Give lip exercises to prepare for crisp ending consonants and a throat-opening exercise to ensure good vowels. In the recitation, work for well-rounded 'ee's' and 'oo's', clear 'or's' and 'ol's'. The poem might be pantomimed, the class reciting while an individual, or group, acts it out.

GWEN

Preparation for Reading:

This selection is taken from *The Sky Pilot* by Ralph Connor. The Sky Pilot was a young clergyman who came from eastern Canada to minister to a ranching district in the foothills of Southern Alberta. The ranchers and cowboys were rough fellows and at first made fun of the young minister, but his gentle goodness soon won their hearts and he was able to help them in many ways. Gwen, the young daughter of one of the ranchers, was a high spirited girl and a fine rider. She had spent most of her life riding the open ranges and when her back was hurt felt, at first, that she could not bear being shut in. The Sky Pilot helped her by showing her that there are other kinds of courage besides the physical, and other kinds of happiness besides riding.

Vocabulary Setting:

The *new words* are:

bronco	headlong	bullet	bedroom	ranch
bawl	swung	slide	flung	

1. As you tell, write the italicized words on the blackboard for discussion.

You will find out from this story that *Gwen* lived on a *ranch*. What would Gwen do on a *ranch*? What would there be on a *ranch*? Yes, many cattle and horses and cowboys. It would be a very jolly place to be, don't you think? On this ranch, Gwen's father had a *bronco* that Gwen liked to ride. A *bronco* can usually buck well. Have you ever heard the expression, "as wild as a bucking bronco"? If your bronco bucked no doubt you would be *flung headlong*. Do you know what a cutbank is?

II. Give an eye movement exercise to find the new words in the selection, the teacher indicating the paragraph and calling out the word, the children making their eyes make five jumps per line till they find the word called.

Purpose:

Read to find out how a little girl nearly lost her life, but kept her courage. (appreciation, choosing the quality.)

Discussion:

In the story the teacher might help the children to 'put together' three beauties and plan for oral reading as the interpretive activity. *As a setting*, by question and suggestion build up the picture: the great, gold-colored plain, the blazing sunlight; the herd and outriders with their colors and movements; the thunderous heat. The *action*: put together quickly with 'what happened next' questions the steps in the story up to the climax in 'she pitched headlong'. *Finally*, build up a 'character sketch' of Gwen: her age, size, appearance; love for the outdoors and for riding; her quick wit; knowledge of cattle; horsemanship; no thought for self; fearlessness. The sketch should be put together quickly, mostly in single words or phrases, in answer to rapid 'What do you think?' 'What does this show?' questions. Don't let it drag. With a sharp impression of the scene, action and character in mind, the class is ready to read it aloud, either for audience, or for practice reading.

Increasing Comprehension Skills (pupils work with books open):**I. Appreciation:**

1. List the phrases which tell how the cattle acted when they broke away.
2. Choose the words or phrases which best describe

Gwen:

quick-witted	fearless	selfish	fearful	skilful
unselfish	slow	sad	happy	alert
loved the outdoors				

II. Proving Statements: Assign Workbook exercise page 20.**Increasing Technical Skills:**

- I. Give phrase flashing practice on the action phrases.

II. Rhyming words: Draw a line under each word that rhymes with the first word in the list:

bawl hall wall want water awl awful pal
swung way sway flung stung wrong rung
slid did head bed hid rid done

III. Exercise for accent:

Pronounce these words. Decide which syllable is accented and put in the accent mark:

mermaid tumult coffee coral cabbage idol
beneath arrive forbade

IV. Make three headings: One — Two — Three syllable words. Write each of these words under the right heading:

mountains	harpooner	gravel	frisk	petite
crockery	cliff	cider	stewardess	sulphur
moose	coral	city	Aspenaz	jealous

Broadening Activities:

The children would enjoy hearing the *Sky Pilot* read aloud. Another good story about a cowgirl is *Rusty Pete* by Nina Nicol and Doris Fogler. Perhaps some pupils would like to write a poem about a cowboy, or cowgirl, or the whole class might enjoy writing and acting a play about cowboys. They might enjoy "Christmas at the Circle A" in *Canadian School Plays* (Dents).

ISN'T IT FUNNY

Isn't It Funny has a charming quaint idea and makes excellent resonance practice for the sound of 'n'. Don't forget that the first and last lines should use one pattern of recitation, the other lines a different pattern. Whatever pattern is chosen for the second line should be repeated in the third, fourth and fifth. The class might recite the first and last lines, while individuals or small groups recite each of the others. Use a soft, light tone; smooth, fairly rapid pace. Hold the 'n's' slightly, and make your audience—and the chorus too—laugh.

HAPPY WIND

The feeling, with the rhythm to match it, is the beauty in this poem which should be used as a choral. Most children have experienced, and will easily recall, the mood in which they ran happily with, or against, the wind. Help them to catch this feeling by reading it lightly, with smooth sweeps, and a brief dwelling on the words that form the climax in each group. In teaching it as a choral, work for lightness and full-throated value in the lovely vowels. As a follow-up the class might enjoy the story of the Canadian Wind: *How Chinooks Began*, by Mabel Burkholder. With other good Indian stories, it will be found in Miss Burkholder's *book of Indian Legends* (McClelland and Stewart).

THE NECKLACE OF TRUTH

Preparation for Reading:

This story is for fun. The moral, or thought, is obvious and needs no stressing. The story is the thing. It is so dramatic, so full of lively characterization that the class will almost certainly want to dramatize it.

Vocabulary Setting:

The *new words* are:

enchanter	Merlin	liar	uncomfortable	amethyst
subtracted	satin*	shrank*	choked*	forbade*

I. Tell the story and write down the italicised words for discussion.

Merlin was an *enchanter*. Can you tell some things an *enchanter* would do? What would you like to do if you were an *enchanter*? Coralie was a *liar*. What does a *liar* do? How may this hurt other people? A *liar* can make people *uncomfortable* and do a great deal of harm. A *necklace* is often made of valuable gems. What are some of the stones or gems that might be in a *necklace*? List these. Be sure to include pearls and amethysts.

II. Give an eye movement exercise to find the new words and other one, two, or three syllable words as the teacher calls them out.

Purpose:

Read to enjoy the story and to find out how Coralie was cured of the bad habit of lying.

Discussion:

Talk over Coralie's disease and its cure. Suggest or get the pupils to suggest dramatizing it. Plan the scenes to be given, and note one or two characteristics of each character to be interpreted by those who are to play the parts. Plan the staging of the play and the properties needed.

Increasing Comprehension Skills:

I. Organizing Information: (teacher and class working together). List characters and properties needed for the play to be staged. Make headings for the three scenes and list main points, underneath, e.g.

A. At Merlin's Palace

1. the request of the parents
2. Merlin's advice

B. The Necklace at Work

1. stones become dull
2. necklace grows longer
3. necklace grows shorter
4. necklace dances

C. Merlin Comes for the Necklace

1. Coralie's happiness
2. parent's thanks
3. further use of the necklace

II. Making Judgments:

Opposite the name of each character, write the outstanding characteristic he should portray.

III. Children choose, after several try-outs, who is to act each part.

Increasing Technical Skills:

- I. Alphabet Sequence. List the alphabet on the blackboard. Ask such questions as: What letter is just before 'r'? What is the second letter after 'd' etc.
- II. Table of Contents Exercise:
 1. What is the name of Chapter Two?
 2. On what page does this Chapter begin?
 3. On what page does the story "The Necklace of Truth" begin?
 4. Two of the stories in this chapter tell of brave boys.
 - (a) Write the titles of these stories.
 - (b) Beside the title of each story write the number of the page on which the story begins.
 5. What is the title of the story which tells of a brave girl? On what page does this story begin?
 6. (a) What is the title of the story that tells about a little girl who learned to tell the truth?
 - (b) On what page does the story end?
 7. On what page is the poem that tells about helping mother?

Broadening Activities:

Great fairy tales that all children should read are: Cinderella; Puss in Boots; The White Cat; Hansel and Gretel; The Nutcracker of Nurnberg; Snow White and the Seven Dwarfs (German); The Tin Soldier; The Ugly Duckling; Boots Eats a Match (Scandinavian); Jack and the Beanstalk; The Wonderful Bottle (British); Algon who married a Fairy; The Magic Lake (Canadian).

SETTING THE TABLE

This poem needs no content setting. The charm is in the poetry that may accompany so commonplace a task. If necessary, teach 'reflected torches' and 'mignonette', and have the children read silently. Plan for oral reading, or solo recitation, or both. Discuss the effect wanted in interpreting the piece, and the kind of voice, and the pace to use to get

the effect. Practise the run-on lines and note the best places for taking breath. Practise also speaking the pretty phrases smoothly and thoughtfully, with well-rounded mouth and throat.

ONE FOR ALL AND ALL FOR ONE

The dramatization of *The Necklace of Truth* will have put the children in the humor for another play, and their experience in the more elaborate earlier dramatization will be useful in this simple one. The simplicity of the scene and staging here will enable them to give their minds to memorizing the charming lines and grasping the thought.

The scene has been adapted from the longer play *The Mist Cap* by Reed Moorhouse. The thought is its most important beauty. It is a basic social idea and an effort should be made to have the children grasp it. This will be easier for them after they have acted it. The teacher should read it aloud, plan briefly with the children how to play it and get on quickly to the acting. The charm of the scenes, action, characters, and pretty verse can hardly fail to be caught as the children practise the dramatization. References to the thought will naturally be made as the characters work out the correct expression for their speeches, and appropriate actions. After the play has been presented, have an 'evaluation' discussion. As a follow-up assign the exercises in Workbook page 24.

DUTCHY BECOMES A CANADIAN presents two important social ideas: (a) the idea that strangers, speaking in a different language, doing things in ways different from ours, are as interesting and educational as a new book, or picture, and (b) that a newcomer to our country is not only an interesting stranger from whom we can learn many useful things, but is also, as a prospective citizen, a valuable asset to our country and that it is, therefore, our duty as good citizens, to make him welcome and do all that we can to help him to become a happy member of our community. The primitive, uncivilized, uneducated idea is that a stranger is

dangerous, to be received roughly, or at least with ridicule; to be driven away altogether, or at least to be kept strictly outside the social group. The teacher, being a civilized and educated person, will know well how evil are the consequences of the latter kind of behaviour and how important it is to Canada that she should impress the former ideas upon her young citizens.

Vocabulary Setting:

The *new words* are:

announced	bang*	relay	thumped*
strides*	hockey	sweater*	skimmed*
elementary	chums*	champion	megaphone
Heinrich			

I. Write the phonetic words on the blackboard and have the pupils work out the pronunciation to discover whether they have phonetic ability to recognize them. This kind of testing should be done frequently.

II. Present the proper names in a simple context, e.g.

Dutchy, whose real name was *Heinrich*, had come to Winnipeg from *Holland*. He was going to *Garry Elementary School*. How do you think you would feel if you went to a strange country where everything was different? Yes, *Dutchy* felt shy and strange.

III. Write these questions on the blackboard, underlining the new words. Read the questions with the children.

1. What was *announced* that made *Dutchy* less shy?
2. Who was Captain of the *hockey* team?
3. Which school won the *relay* race?

Have some of the children demonstrate a relay race.

IV. Give phrase flashing practice on the blackboard using phrases that include the new words, e.g. was announced; will be announced; announced afterwards; etc.

Purpose:

Read to find out how a newcomer to Canada was made to

feel at home here. (Appreciation of hospitality, another quality of good citizenship.)

Discussion:

The number of nationalities represented in the classroom, or community may easily lead to the conclusion that Canada is made up of people who were all new-comers at one time. They came because they thought Canada would make a good home. It is 'a good country for boys and girls to grow up in'. How can we make the new-comers of today feel that this is true? Dutchy felt at home when he was able to win for his school in one of Canada's most thrilling sports, speed skating.

The natural follow-up activity is the oral reading of the parts describing the race. In Oral Reading the chief aim is to interest hearers. Here is a splendid opportunity with events leading up to a pitch of excitement in the climax.

Increasing Comprehension Skills (pupils work with books open):

I. Organizing Information: Reporting the Race — arrange the following sentences in the right order:

4. Bang! they're off!
1. Event No. 7 is about to take place.
3. The Garry Team are skating into line.
2. There are four entries in the race.

2. The ones skate off to the side-lines.
3. The twos join their mates on the side-lines.
1. The Ones have reached their waiting partners.
4. The Threes are off.

1. Oh! a skater falls!
4. The Dutch boy stands waiting.
6. Dutchy is finally off.
3. The other three skaters pass him.
2. It's Roger of the Garry Team.
5. Roger is up!

1. Garry school is losing! Dutchy is far behind.
3. He passes the first skater. He passes the second skater ahead of him!
7. He's won! Garry school is the winner!
2. Dutchy darts forward.
4. Dutchy makes a final dash.
5. He's up with the boy ahead of him.
6. He's passed him.

II. Developing Language Appreciation (Judgment)

Match the describing phrase with the thing described:

- | | |
|-------------------------------|------------------------------|
| 1. breathless moment | (a) Dutchy's skating |
| 2. with equal spirit | (b) the cheering crowd |
| 3. sweeping strides | (c) Dutchy's skates |
| 4. feet seemed to have wings. | (d) Dutchy's cheeks |
| 5. like polished apples | (e) the waiting crowd |
| 6. their curling ends | (f) Dutchy's hair |
| 7. tightly-buttoned | (g) Dutchy's coat |
| 8. fringe of yellow | (h) Dutchy's way of skating. |

III. Noting Details, Collecting Facts, Making Judgments:

Assign Workbook exercises page 26.

Increasing Technical Skills:

I. *sweater*. Note the 'ea' in this word. Does it obey Rule 3 of the phonetic rules? Make a list of words that have the same 'ea' sound.

II. To give practice in recognizing variant letter combinations that have the same vowel sound.

Write the following words on the blackboard: ate; eight; day; they; break. Ask the pupils what vowel they hear in the word ate. Help them to see and hear that there are other groups of vowels that have this same sound of 'a'. Let the children select the vowels in each word that have the 'a' sound.

III. Arranging words in an alphabetical list:

Write these words on the blackboard: announced; ele-

mentary; hockey; champion; relay; bang; chums; stride. Let the children discover which would come first, second, third, etc. The two words 'champion' and 'chums' will need the most attention.

IV. Make a list of good three-word phrases for phrase practice.

Broadening Activities:

Good stories to read about newcomers to the country are: *The Singing Windows* by Nan Gilbert; *The Far-Off Places* by Earl Marvin Rush; and about the countries from which they come: *Candles at Midnight* (Greece); by Alice Geer Kelsey; *The Tiger of Peru* by Irmengarde Eberle; *Escape* (Chinese) by Jeanette Eaton; *Fish in the Field* (Armenia) by M. Hunterton; *Yohan and The Baby Camel* (Asia) by Adelaide Truesdale; *The Dog Who Chose a Prince* (Holland) by Catherine Cate Coblenz. All these stories, together with many other good ones, are to be found in the numbers of the magazine, *Story Parade* for the Year 1945-46.

SUMMARY OF CHAPTER TWO

Discussion:

I. Talk of the story-friends met in this chapter. Connect with the discussion carried on before the reading of the chapter when the pupils were told to be on the watch in their reading for people who do fine things:

II. **Making Notes:** List some of the fine things done by our friends in this chapter. e.g. They—

1. observed health and safety rules.
2. stood up for the right.
3. showed courage.
4. spoke and acted the truth.
5. helped one another.
6. showed kindness to strangers.

III. **Making Judgments:** The children should now be able to judge in which of the story-friends these characteristics were outstanding or lacking.

IV. Assign Workbook review and test, page 28.

CHAPTER THREE

ROUND THE FAIRY RING

Round the Fairy Ring has been planned to illustrate another aspect of the home and school setting. If the teacher wishes she may use it to follow up and expand the idea, introduced in Dutchy, that our Canadian community is made up of many different racial strains each with special gifts, qualities, and skills to give to Canada. These racial gifts bring us the color and life, the mystery and magic of the imagination of all the world and form Canada's richest 'resource', if only each will use his share of the golden fire to help build a greater Canada.

The stories in the chapter have been chosen for their literary quality and because they represent the fairy lore of different peoples. In introducing the chapter to the class the teacher should explain this to the pupils. As every class will have members of different racial strains, she should emphasize (a) that all are now Canadians; (b) that every family has a different background with its own songs, stories, and skills; (c) that it is good for each one of us to learn as much about the others as possible. As the chapter is read, the pupils should be encouraged to bring in stories from their own racial background for reading, or telling.

Before reading the selections the children should turn to the 'Table of Contents' to discover what fairy friends they are going to meet and what countries they represent. The names of some of the writers should be familiar to them, as author friends they have met before, and more of whose stories they will be eager to read.

This chapter, with the supplementary reading suggested, would provide good story and choral speech material for an enterprise on 'Gifts from Other Lands' or a 'Folk Festival'. Music and dances from other lands would add to the delight of such a programme.

Introducing the Little Dictionary:

Words listed in the Little Dictionary on pages to of the Reader are those that may cause meaning difficulty to children reading at the fourth-grade level. If different meanings are used for a word in the reader, different meanings are given in the Little Dictionary.

Write on the blackboard the following words with the page number beside each one: wigwam (88), Glooscap (88), perfume (89), whale (89), clams (89), lasso (91). Tell the children that: if they do not know the meanings of any of the words written on the blackboard, there is a part of their reader that will tell them the meanings of those words that are new to them; that this part of the reader is called the Little Dictionary. Write the word Dictionary on the blackboard and have them find it at the back of their reader. Ask how the words are arranged. Some questions might be asked here to review the sequence of the letters in the alphabet. Review, also, syllables and accent marks.

Have the children turn to page 88, 'How Summer Came to Canada'. Read the sentence containing the word 'wigwam'. Ask the question: "Under what letter of the alphabet would you look for the word 'wigwam'? See how quickly they can find the word. Now the children may read the sentence in the story containing this word, and substitute for the word the meaning as given in the Dictionary. Continue this procedure with the other words on the blackboard. If there are two or more meanings of the word, be sure the pupils select the right meaning for the sentence they are reading. Follow this procedure with the other words in the list.

I KEEP THREE WISHES READY

This poem has a thought so childlike and a form so simple that it might well be used as a silent reading lesson to test comprehension of material in poetic form.

Introduce the lesson with a brief talk about fairies. Question as to what the pupils know and think and feel about them. Bring out the idea that fairies grant wishes to the

fortunate people who meet and please them. 'Stammer' is the only new word in the poem. It is easily phonicized and is part of the vocabulary of most Grade Four pupils.

In discussion, question to discover whether the pupils have grasped the idea that the speaker keeps her three wishes ready for two reasons and what those reasons are.

The poem makes good speech, or oral reading practice in ending 't's', and the second stanza has a charming vowel variation. Give lip and tongue exercises, e.g. lip: draw the lips tight across the teeth, draw, relax, repeat; tongue: put the tongue well out, point it, turn the tip up, down, up, down, repeat five times. Practise the 'sh' and 'st' sounds; practise the run-on lines to say them smoothly, lightly, with plenty of slight changes of pitch in the voices to give life and color. Preparatory speech practice may be given with the whole class together, but the poem is most effective when rendered by single voices, either reading or reciting.

HOW SUMMER CAME TO CANADA

Preparation for Reading:

This story is a myth not a fairy tale. It is the Micmac explanation of the origin of the Canadian Seasons and centres round Glooscap, the demi-god of the Maritime Indians.

The significance of most myths is beyond the grasp of younger children, but this one deals with the situation so concretely that story and meaning are one. It is typically Indian in its feeling for nature as a living thing; it may even reflect some dim racial memory of the recession of the final ice sheet from Canada. The story has the simple 'journey' structure beloved of children and is pleasantly punctuated with the rhymes of Old Blob. The excitement rises from Glooscap's near death, through the lassoing of Queen Summer, to the final rout of Old Winter. The latter scene makes a good picture. The interest is in the different incidents and in the continuity, or thread, of the story, and the silent reading lesson might be followed by a relay story telling, or dramatization, to entertain the school.

Vocabulary Setting:

The *new words* in this story are: wigwam, Glooscap, Tatler*, perfume, whale*, clams*.

- I. Give an eye movement exercise to find the new words.
- II. Write them on the blackboard and have the pupils work out the pronunciations by phonics.
- III. Give a phrase flashing exercise on the three-word phrases from the story.

Purpose:

Read to enjoy the story (appreciation).

Discussion:

Question to draw together the main points which explain the change of seasons in Canada. Discuss the characters and suitability of each for the part he plays.

Glooscap—a giant in size but without magical power.

Queen Summer and her home filled with light, sunshine, flowers and music.

King Winter—breathing out clouds of frost.

Tatler, the busybody.

Old Blob, so well named; how did he get his blow-pipe?

Increasing Comprehension Skills (pupils work with books open):

I. **Making Statements:** Complete these unfinished statements:

1. advised Glooscap to ask the help of
2. came to conquer Canada.

3. could not drive out.
4. Now and share
Canada together.
5. charm was stronger than
6. brought the Queen back to
7. In the long ago ruled Canada.

II. Organizing Information: Making Notes

The statements in Exercise I above, when arranged in the right order will give the Indian explanation of Summer in Canada. Arrange the numbers to show the correct order.

III. Recording Information: Selecting pertinent facts:

Write the sentences in Exercise I in correct paragraph form to record the explanation. If the teacher has given the true explanation of the changing seasons the children might record it in a second paragraph.

IV. Creative Expression:

Dramatization of the story will help to develop appreciation. Teacher and children should work out the scenes together.

V. Distinguishing between relevant and irrelevant facts:

Complete the scenes for Dramatization by writing the main points listed in Column I under the scenes outlined in Column II. Two main points have been filled in for Scene I.

N.B.—In dramatization the children should be encouraged to make up their own speeches to suit the action .

COLUMN I
MAIN POINTS

1. Summer's children coax Summer to remain.
2. Glooscap calls Old Blob.
3. Glooscap gives a gift to Old Blob.
4. Tatler advises Glooscap.
5. Glooscap pleads with King Winter.
6. Glooscap marks the trail.
7. Winter works his magic.
8. Summer works her charm.
9. The Clams warn Old Blob.
10. Summer welcomes Glooscap.
11. Glooscap lassoes Summer.
12. Old Blob does not hear the call.
13. Old Winter only pretends to welcome Summer.
14. The Queen bargains with Winter.
15. They found the land cold and still.
16. Life returns to Canada.

COLUMN II
SCENES

- I. At King Winter's wigwam.
 - A. Glooscap pleads with Winter.
 - B. Winter works his magic.
- II. *On the Way to the Southland.
 - A.
 - B.
 - C.
- III. In the Southland.
 - A.
 - B.
 - C.
- IV. *The Return to Canada.
 - A.
 - B.
 - C.
- V. Back at King Winter's wigwam.
 - A.
 - B.
 - C.

V. Assign also Workbook exercises page 29.

*Action is not needed for Scenes II and IV. Voices may be heard off stage.

Increasing Technical Skills:

I. How to use guide words in the Little Dictionary: Have the pupils turn to the guide words in the Dictionary. Point to the guide word on the left. Ask the children to find this

word on the page. Read the word and its definition. Do the same with the guide word on the right. Lead the children to see that the two guide words on each page are the first and last words printed on each page. Looking at the two guide words helps one to discover what words come between them.

II. Have the children play a game in which they determine whether or not a word is between the guide words on certain pages of the Little Dictionary.

III. Give eye-ful reading practice on the conversational passages of the selection.

Broadening Activities:

While element drill is being practised by the weaker readers of the class, the superior readers might be looking up other Indian legends to read, or tell to the class. Good books for this purpose are: *Indian Fairy Tales* by J. Jacobs, and *The Red Man's Wonder Book* by Howard Angus Kennedy. See the book list for others.

MR. MOON

Bliss Carman's *Mr. Moon* is the most delightful fairy poem in Canadian literature. As a setting, the teacher should give some account of the different kinds of fairies; Puck, Queen Titania, King Oberon, the flower, tree, and water fairies who are girls; the elves, brownies and leprecauns who are boys. The poem is so rhythmic that it almost says itself. The teacher should practise reading it aloud with distinct enunciation and varying voice, but fast and sing-songily to make the class laugh and beat time.

By a few questions build up a picture of the scene in the moonlit clearing of the fairy forest. Have the pupils practise the fairy names, insisting on careful enunciation. Practise also phrases, run-on-lines, and groups of lines that run together smoothly, till the class gets the feeling, movement and pace of the rhythm. The poem has a very jolly effect when the choral is presented in parts as suggested in the

text, but it takes a good deal of practice to get the lines timed exactly. If this doesn't work out, it is still great fun to recite it in unison, fast and rhythmically, really half-sung.

SONIA AND THE TWELVE MONTHS

Preparation for Reading:

This gentle Russian story represents Slav Faery in its setting of woods and winter. The magic is that of nature, the characters are common folk, and the thought is the thought, or moral, of all true fairy tales: 'the good are rewarded and the bad punished'. This is the sum and substance of a child's philosophy and to have it proved again always gives him, as indeed it gives us all, a comfortable feeling of security and satisfaction.

The teacher might introduce the story by a brief review talk about 'How Summer Came to Canada', recalling that it tells us about our Canadian seasons. Explain that the new story tells more about the seasons, and that while it is a story of Russia, a country far away, its seasons, plains, and forests, are very much like ours. The characters might be introduced by recalling Cinderella and asking the pupils to watch for points in the story that are like our story of Cinderella.

Vocabulary Setting:

The *new words* in this story are:

Sonia, Natasha, sceptre, astonishment, poke, flakes, tramped*.

I. The words in this lesson that the children can find in the Little Dictionary are: sceptre, astonishment, poke. Put the page on which they are to be found beside each word as you write it on the blackboard. Have the children locate the word in the Little Dictionary, pronounce it, and substitute the dictionary meaning for the word in the sentence. Do the same with the other words. For the word 'poke' be sure the children select the most suitable meaning.

Purpose:

Read to enjoy the story of a Russian Cinderella (appreciation).

Discussion:

As the story is so simple, the children could very well turn to the Workbook at once. Too much discussion would make the Workbook exercise of little value.

Increasing Comprehension Skills:

Drawing Conclusions: Cause and effect relationships:

Assign Workbook exercises page 30.

Increasing Technical Skills:

I. Practise selecting word meanings to fit the content, e.g.

Sonia came to a *clearing* in the woods. (clearing: 1. land in the woods freed of trees; 2. sky being freed of clouds).

Sonia was looking for a bare *patch* of earth. (patch: 1. piece of cloth to close a hole; 2. small piece of ground).

Natasha began to *poke* about in the snow. (poke: 1. to stir about with a stick; 2. a bonnet with a peak). Continue with:

Sonia saw a *flickering* light.

Natasha found the men by a *fluke*.

She was *lured* by the light.

The snow *scrunched* under her feet.

If the children in the class still have difficulty, select other definitions from the Little Dictionary and let them select the right meaning.

II. Analysis of Words:

Write the word astonishment and have it pronounced. Ask the children to tell from what word the word 'astonishment' is formed. Repeat with 'shiftless'; 'peaceable'; 'happiness'; 'misty'.

Write the following words on the blackboard and have the children do the same with them.

arrangement	announcement	tinkly	stewardess
glistening	enchanter	trusty	business

Ask the children if they remember from what stories these words have been taken.

III. Give phrase flashing practice on three-word phrases from the selection, including those in the new word list.

Broadening Activity:

The children would enjoy creating another scene for the story telling what Sonia might have taken home with her if King Winter had called September to the throne as suggested in the Workbook.

Such an activity would test the children's ability to get the *General Significance* of the story and provide an outlet for creative talent when neither action nor words have been already provided.

Other famous Russian stories to read are: Baboushka (The First Christmas Gift); The Straw-Ox; Fish in the Forest; The Flying Ship; Salt; The Horse of Power; The Golden Fish. See Book List for sources.

FAIRY MUSIC

Fairy Music should be used as a solo recitation, or reading, because its delicacy is best interpreted by a single, light voice. If the teacher will catch the class in the right mood and then read it softly, lightly, smoothly, but quite slowly, pausing often to mark the delicate details, the children can hardly fail to get the effect and be ready to put together the dainty sketch that the poem presents. If the teacher has seen the picture of the statue of Peter Pan in Kensington Gardens, it will help her, to help them with the putting together. She might describe it to them. She is advised not to try miming the poem; its beauty is too fragile for much handling. The children might enjoy interpreting the poem by painting a picture of the scene.

JACK THE GIANT KILLER

Preparation for Reading:

Jack the Giant Killer is the most famous of all English tales of magic. Strictly speaking, it is a folk, rather than a fairy tale, that is, one in which the scene is local and 'local boy makes good' the theme. Its robust achievement is welcome after the world of ladylike faery in which we have been wandering. It presents John Bull at his best, stout and hearty, blundering along, but in spite of blundering, steadily hewing down evil as he goes. It previews King Arthur, Robin Hood, Dick Whittington and many another English legendary hero.

The content setting should picture the 'castle', the characteristic center of the English scene. Study of a picture showing the different parts of a castle with a brief discussion of their names and uses will prepare the children to follow Jack on his travels. The idea of social responsibility is the important point in this story. A good idea would be to follow the silent reading with a putting together of the character in such a way as to show the sense of social responsibility as its basic quality.

Vocabulary Setting:

The *new words* are:

monster	hideous	trusty	tremendous	porridge
strolling	beware	doe	griffin	swiftness
magician	deliverer	mutter*	grinning*	thwack*
slit	lured	invisible		

The *Little Dictionary words* are:

monster	hideous	trusty	tremendous	beware
doe	griffin	magician	lured	invisible
slit				

I. Give an eye movement exercise skipping the eyes to pick out the new words as the teacher calls them out.

II. Proceed with the Little Dictionary words as in the other lessons. If there is still difficulty with the selection of meanings give a practice exercise on that.

Purpose:

Read to find out how Jack was able to be of great service to the people who lived in those long-ago times.

Discussion:

The immense size of the giant and the dreadful harm done by giants should be stressed to show the value of Jack's service. Although the children will not grasp the whole meaning underlying the story, the teacher will have in mind, while recalling the events, the following ideas suggested in it:

1. social responsibility
2. faith in oneself
3. all battles are not fought by physical strength
4. perseverance in stamping out wrong
5. by conquering, strength is gained for further conquests.

Increasing Comprehension Skills (pupils work with books open):

I. Drawing Inferences: Such questions as the following would serve to stress the ideas suggested above. The pupils might write their answers.

1. Why did Jack feel that he must kill the giant?
2. Why was Jack so certain that he could do it?
3. Although Jack was no match for the giant in size, how was it that he was able to kill him?
4. Why couldn't Jack rest after he killed the first giant?
5. What made Jack better able to kill the second giant?
6. What things gave Jack greater strength to fight the giants?

II. Associating Ideas:

A Matching Exercise

These things helped Jack	to—
knife	know all secrets
sword	kill his enemies
shoes	make him invisible
cap	make greater speed
coat	outwit the giant

Increasing Technical Skills:

I. Review of accents. Use the words from the list of new words. Help the children to see how words of two and three syllables differ in accent.

II. Here are words made from the one root word:

trust	trusty	trusting
stroll	strolling	strolled
delivery	deliverer	delivering

Have the children make new words from these words, e.g.

glad	test	rain	blue	hand
finish	four	swift	fierce	lone

III. Write the following words on the board. Let the children suggest the opposites:

hideous	swiftness	monster
invisible	trusty	tremendous

IV. Give a phrase flashing exercise, using the dramatic two-word phrases, e.g. hideous giant; horrible monster; trusty knife; stealing in; tremendous thwack; tumbling out; wonderful treasures, etc.

V. Assign Workbook exercise, page 31.

Broadening Activities:

This story makes enjoyable Oral Reading and provides good scenes for illustrating by painting or modelling.

Other famous English folk tales that might be read and told by members of the class are: Jack Hickathrift; Dick

Whittington; Mr. Vinegar; Robin Goodfellow; The Princess of Colchester; The Wise Men of Gotham; The History of Tom Thumb. See book list for sources.

THE WISH

The Wish, like Mr. Moon, says itself. The rhythm dominates story, character, and thought. But unlike Mr. Moon, it cries out for part work, for miming. The leprecaun is an Irish boy-fairy, and the 'ye', 'comin', 'ah', 'sure', and the rhythm of his lines should suggest this, though no attempt at an Irish accent should be made unless there is in the class an Irish child who can use it naturally. The chief difficulty is to get the enunciation clear at the same time that the pace is kept smooth and rapid.

Give plenty of preparatory phrase practice watching and correcting the enunciation of such phrases as: Tickety, tackety tee; court fairies; spied on you thrice; if you wish it; bit of surprise; great world and all; bit of a handful; pink velvet. Work for frequent variations of pitch to offset the sing-song rhythm. It is essential for a good effect that the timing of the entrance and speech of each speaker should fall smoothly on the beat. This takes a good deal of practice but is well worth it.

THE GOOSE GIRL

Preparation for Reading:

The Goose Girl is the most literary of the Grimm Fairy Tales, rivalling the perfect literary balance—three steps up to, and three steps down from, the climax—of Cinderella. The Goose Girl has more emotional appeal than Cinderella: the loving mother with her careful preparations for her daughter's journey; the gentle princess who thinks only of her mother's grief; the pathetic Falada; the kindly king and prince; all win our sympathy. The rudeness of the unfaithful servant stands out in strong contrast to the gentleness of the others, enhancing her crime. The fact that she pronounces her own doom is felt to be a particularly satisfying touch of poetic justice. In the reading, plan to mark not

only the structure (incidents) of the story, but also the characters: of the mother (mother love); the princess (obedience) the maid (unfaithfulness); the king (kindliness).

Vocabulary Setting:

The *new words* in this lesson are:

Conrad	loosened	riddle	nag
suitable	brightness	sworn	dismount
geese	betrothed	departure	thirsty
Falada			

The *Little Dictionary words* are:

betrothed dismount nag

I. In this lesson have the children work independently, finding the meaning of each of the three words and writing it in an exercise book kept for that purpose.

II. Have them copy from the book the sentence in which each word appears, using the meaning instead of the word.

Purpose:

Read to enjoy the story and to find out how a princess was tricked and later came into her own again.

Discussion:

Lead the children to tell what the trick was; how the maid was able to get power over the princess although her mother, with loving thoughtfulness, had prepared for any emergency; how, when the magic handkerchief failed, Falada brought the Princess into her own.

Plan with the children how they will interpret the story. prepare it for re-telling, use it for audience reading, act it out in part, or, perhaps, do some illustrations for it.

Increasing Comprehension Skills:

I. **Making statements** (pupils work with books open):

For telling the story the answers to these questions must be known. Write the statements which answer the questions.

1. Why was the Princess taking such a long trip?
2. What 4 things did her mother give her to be prepared for any danger?
3. How did it happen that the maid could get power over the Princess?
4. What trick did she play on the Princess?
5. What made the King curious?
6. How did the King discover who the Goose Girl was?
7. Who stated what the punishment should be?
8. Who received that punishment?
9. What happened to the Goose Girl?

II. Judging Information:

The story leads us to believe that each character had certain qualities. In the qualities listed opposite each character below, which one does not belong?

The Princess:	beautiful, gentle, untruthful
The Mother:	unkind, loving, thoughtful
The Maid:	obedient, rude, unfaithful
The King:	curious, kind, false, fair
The Prince:	courteous, cruel
Falada:	pitiful, loyal, intelligent, mean

III. Getting the Main Ideas:

Which 3 topics give the main ideas in the story?

1. A maid that stated her own punishment.
2. A horse that could talk.
3. The wedding of a princess.
4. A magic handkerchief.
5. How a Princess came into her own.
6. How a maid tricked a Princess.

IV. Assign Workbook exercise, page 33.

Increasing Technical Skills:

I. Give phrase flashing practice on the musical phrases, e.g. once upon a time; hour of departure; cups and jars of gold; much costly furniture; drink from the stream, etc.

II. Review the phonetic rule of the effect of 'r' after a vowel. Take particular note of the sounds in the words: deliver, monster, depart, thirsty, departure, more. Let the children spell other words with similar sounds.

III. Make a list of words with the prefix 'dis', such as 'dismount'. Use the following roots: obey, agree, appoint, agreeable, etc.

IV. Make a list of words beginning with the syllable 'be' as in 'behave'. The pupils should use their own dictionaries to find these words.

Broadening Activities:

The children would be interested in the life stories of the famous fairy tale writers: The Brothers Grimm and Hans Christian Anderson. The superior readers might look up the lives of these men and report upon them to the class.

THE DANCE OF THE ELVES

The Dance of the Elves is a famous classic of Shakespeare's time and has the exultant gaiety of that age. Study the elves in the picture; if possible, show other pictures of them, and discuss their appearance and probable ways. In reading the poem the teacher should stress the verse rhythm (see page 37) and accent the words that mark the beat of the dance pattern she has in mind, e.g. a natural frisking; a running up 'two by two and three by three'; and a whirling 'as about we go'. In discussion and with frequent re-readings of the parts being discussed, help the children to imagine the stamping, frisking, prancing dance movement natural to these little men. Explain the unusual words and practise the first verse as a choral. As soon as the children know the lines, begin working out the dance pattern with them. Once the pattern has been decided upon, they will memorize the other stanzas as they practise the dance. It is great fun.

THE DREADFUL GRIFFIN

The Dreadful Griffin is a modern fairy tale, amusing by the method of farce, that is by exaggeration, by the piling up of details to a pitch of absurdity where all collapse together. Farce is a step further up in the scale of humor from the slapstick, all-tumble-down type which appeals to most children, and this 'piling up' may seem merely silly to some members of the class. A sense of humor develops slowly in the young, but it is most important that it should be developed. A joke can never really be explained, but the teacher may possibly help the children who do not see this one by reading parts of the story aloud in such a way as to mark the mounting absurdity. As the teacher will notice, the absurdities of phrase and action 'pile up' in each paragraph as well as in the whole story. This makes 'piling up' reading easy. Choose the climax word, or phrase of the paragraph. Begin reading rather slowly and increase the pace, and shorten the pauses as you approach the climax, 'stringing together' the absurdities as it were. The 'piling up' effect should be practised in advance so as to make sure of stressing the ridiculous words and getting clear enunciation with rapid pace.

Vocabulary Setting:

The *new words* are:

ague	mixture	whiskers	gulped*	brimstone
gallons	laundry	zoo*	flannel	tallow*
claw*	tabby*	scalded	tar*	gravy*
purveyor	rations	licked*	tickled*	

The *Little Dictionary words* are:

ague	rations	brimstone	purveyor	gulp
flannel	tallow			

I. Test the pupils' phonetic ability by writing the starred words on the blackboard to be pronounced. Have the children use each word in a sentence. If any of the words are unknown, the teacher should give sentences containing them and help the pupils to get the meaning from the context.

II. Have a 'dictionary race' to see which pupil can first find each word of the second list in the Little Dictionary and give its meaning.

III. Give an eye movement exercise to find the new words in the selection, the teacher indicating the paragraph and then calling out the word, the children making their eyes jump five times in each line.

Purpose:

Read for fun about a near catastrophe and what happened to prevent it. (appreciation and to note sequence of incidents for re-telling.)

Discussion:

Discuss the meaning of the word catastrophe and what might have happened had:

The Guard not seized the Princess.

The cats run after the mice.

The Princess not turned into a flea.

The Griffin not burst into pieces.

There not been a kind fairy watching over the Princess.

Build on the blackboard an up and down stairway of the incidents of the story:

How It Began:

- (1) the guard saves the Princess;

What Happened:

- (2) the witch's plan,
- (3) the Fat Frog's plan,
- (4) the little yellow man's plan;

Climax:

- (5) the Griffin explodes;

How It Ended:

- (6) Princess marries Prince.

Increasing Comprehension Skills: (pupils work with books open):

I. Cause and Effect Relationships:

Choose from the following, the statement which tells what happened, after each incident named in the build-up of the story.

1. The Guard falls over backward.
2. The cats never moved.
3. The Princess is turned into a flea.
4. The Griffin swallowed the kitten.
5. The Griffin burst into four pieces.
6. The Princess married the Prince.

II. Getting Facts:

The Griffin got advice from: Write the names under the numbers:

1. 2. 3. 4.

III. Facts or Opinion: Choose the answer you think right:

I think these advisers were:

1. sorry for the Griffin.
2. laughing at the Griffin.

IV. Assign Workbook exercise, page 36.

V. Creative Expression:

The drawing of a griffin would give scope for the use of children's imaginary power and the banquet scene would be fun to draw. Reading or telling the story in relay fashion would be entertaining.

Increasing Technical Skills (Element Drill).

I. Give phrase flashing practice on amusing three, or four-word phrases from the selection.

II. Note in the word gravy that the final 'y' has the sound of the long 'e'. Note in the word sky that the final 'y' has the long 'i' sound.

Write on the blackboard the following words with final 'y' as endings. Ask the children to copy in their exercise books all the words that have the same sound of the 'y' as in 'gravy'.

city misty sky try tabby cry greedy
trusty fry baby

III. Note the phonetic sounding of such words as 'scald'. Write these words in your Exercise Books if you think they have the same phonetic sound as scald:

taught hall after arm salt caught make call

Broadening Activities:

Finding, or creating other 'build-up' stories would be amusing. The House that Jack Built and The Old Woman and Her Pig are nursery classics, of this type.

THE PRINCESS AND THE SWINEHERD

The Princess and the Swineherd is famous both as Hans Andersen wrote it and in this playlet by Evelyn Smith. It is an excellent example of the delicacy, the 'moonlight effect' in scenery and character, combined with a profound moral idea, that is characteristic of Andersen's genius. The children will easily grasp the point of the just repudiation of the spoilt, selfish little princess, but it may take some help from the teacher as they read, and act out the play, to enable them to catch the thoughts that 'all is not gold that glitters'; that 'honest work is better than show'; and 'that sincerity and unselfishness are more important than food and finery'. If the children can be helped to think out these ideas in connection with the characters they are interpreting, the play will be well worth the time and trouble spent upon it.

The play is so simple that it may, if the teacher wishes, be used as a test of comprehension for the silent reading of material in dramatic form. Study the picture and discuss briefly the characters and scene as given at the beginning. If necessary, explain 'nightingale', 'artificial', 'swineherd', 'cobbler', and have the children read the play silently to enjoy the story.

If the teacher wishes to use the play as a test of comprehension she should now give a series of short answer questions testing the pupils' understanding of the incidents and main characters, e.g.

Short Answer Test:

1. What did the Princess expect from everyone?
2. How did each of the pages flatter her?
3. Why did the Princess not want to see the Prince from the Little Kingdom?
4. What present did the Prince of the Little Kingdom bring her?
5. Why didn't the Princess like his gift?
6. What attracted the attention of the Princess to the swineherd?
7. What price did the swineherd ask for the toy he carried?
8. Why did the swineherd disguise himself?
9. Why did the Prince say he despised the Princess?
10. Why did the Princess look frightened when the Prince left?

Following the reading (and testing), class and teacher should discuss the incidents of the story and plan how to represent them; study the characters and choose one or two characteristic qualities of each to be interpreted by the actors. The discussion of the thought, or moral, of the play might come now, but it is probably better to delay it until after the play has been practised and presented. Thoughts, as well as qualities of character always stand out much more clearly after being acted out.

Increasing Comprehension Skills:

- I. **Judging character:** Make two headings: The Princess; The Prince. Write each word from the list below under the name of the person you think it describes:

vain	handsome	honest	gentle
silly	pretty	frightened	spoilt
selfish	fair	sincere	haughty

REVIEW OF CHAPTER THREE

I. In "The Fairy Ring" we have met many new actor friends and author friends. Complete the following summary telling about each character: the country he represents and what each did:

<i>Who</i>	<i>Where</i>	<i>What He Did</i>
1. Glooscap	.....	brought summer to Canada.
2. Old Blob	Canadian waters	.....
3. Sonia	.....	had violets for her wedding in December.
4. Jack	.....	went about the land killing giants.
5. The Goose Girl	Germany	.....
6. Natasha	.....	was punished for cruelty.
7. The Griffin	in the land of castles	.....
8. The Swineherd	.....	was a prince in disguise.
9. Titania	Fairyland	.....
10. Leprecaun	.....	.....

II. Some author friends:

Bliss Carmen lived in

He wrote

Isabel Mackay lived in

She wrote

The Grimm Brothers lived in

They wrote

Hans Christian Andersen lived in

He wrote

III. Assign Workbook exercises, page 38.

CHAPTER FOUR

ANIMAL FRIENDS

Animal, like Indian, stories seldom fail to interest and entertain children, so here comes an 'animal chapter', to return us to the real world after our visit to fairyland. There is a good deal of useful information about common Canadian animals in the chapter and this is emphasized in the Workbook. The material has been chosen with a view to developing an interest in, and a friendly attitude towards animals, towards nature generally. The stories should, however, be read mainly for pleasure. If the teacher wishes, she can easily use them as the starting point for activities of various kinds, e.g. a field trip for observations in the neighborhood; the collection of other animal stories; a discussion of the care of pets. A map of Canada might be prepared and, as the different animals are studied, cut-out pictures might be placed on the map where each animal lives, or the chapter might be the starting point for a full-dress enterprise on some such topic as: Animals Useful to Man; Animals of Different Countries; How Animals Prepare for Winter, etc.

HIAWATHA'S FRIENDS

Hiawatha's Friends makes a good introduction to the chapter in that it presents this attitude of friendly, yet 'scientific' curiosity and suggests a variety of delightful activities. Introduce the poem by telling the children the story of Hiawatha.

Hiawatha was a little Indian Boy, the son of Wenonah, the beautiful daughter of old Nokomis, and Mudjekeewis, the West Wind. His mother died, and Mudjekeewis was absent in the west, so Hiawatha grew up under the care of his wise, old grandmother, Nokomis. As they sat at the door of the wigwam on summer evenings, she taught him what the flowers, trees, waters, and birds were saying about the

rainbow; and how the 'old woman in the moon' got up there. All the Indian stories she told him. When Hiawatha grew older, he became a famous hunter, but he cared most of all to do things for his people. He wrestled with Mondamin till the demi-god gave him the secret of growing corn for food. He built the first canoe, taught the Indians to live together in peace and, before he died, welcomed the white man to Canada.

Explain to the class that the whole long story is written in verse and that these two stanzas tell of Hiawatha's childhood. Read the passage, or have a good reader do so, while the pupils follow with their eyes. Talk of how it should be recited. The poem lends itself to line-a-child recitation and gives good practice in using quiet voices, a gentle pace, and in preventing monotony by varying the position of the climax, or stressed word, from line to line.

SHARP EARS, THE BABY WHALE

Preparation for Reading:

The story of *Sharp Ears* is a fascinating one. Introduce it by talk of Old Blob and his pipe. The children will be eager to hear more of the whale and this time, a true story about him. As the whale is a new kind of animal to most children, and his home, the sea, unfamiliar to inland children, it will be wise to begin with a little talk about the sea. Show some pictures of it and describe its beautiful blue color, its salty taste, and the great waves and whitecaps that it sends up when the winds blow. (If this was done in connection with the play, "The Sea Shells are Singing", the facts might be reviewed). Upon the map of the world show the great extent of the oceans. Mention their value as the road over which much of our food comes to us and over which we travel to other countries. Explain that more animals live in the sea than upon the land and of these, the whale is the largest and one of the most useful. Tell how the sailors often see him 'smoking his pipe', that is 'spouting' when he comes up to breathe; but only a few people have ever seen

a baby whale. We must read what they have written to find out about him.

Vocabulary Setting:

Find the island San Salvador on the map of the West Indies and explain that this was where the baby whale was born. Mention might, perhaps, be made of the fact that it was upon this island, that Christopher Columbus landed when he discovered America. Teach the pronunciation of the proper names.

A moment or two spent on the names of baby animals will be of interest and will help to extend the vocabulary: the whale calf; the elephant calf; the fawn; lion and tiger kittens; seal pups, etc. A general language exercise could be made from this.

The *new words* in this selection are:

delicious	nostril	unusual	sperm	gills
wiggles	squirmed	squid	flukes	bump

Nostril, unusual, bump, wiggles, squirmed, may be left to be picked up from the context. The others will be found in the Little Dictionary. In this chapter the children should attempt to work independently at finding the new words in the dictionary, though the teacher will be ready to give needed help.

- I. Give an eye movement exercise to find the new words in their context.
- II. Have pupils look them up in the Little Dictionary.
- III. Check to make sure that they have the right meaning for each word.

Purpose:

Read to find out as much as possible about the whale and to be able to identify the different parts of his body. (collect facts.)

Discussion:

Discuss what has been learned from the reading. To keep

the children to the topic, leading questions should be asked and statement answers should be required, e.g.

1. How do we know the baby whale was not a fish?
2. What was unusual about Sharp Ears' body?
3. How did Sharp Ears breathe?
4. How did his mother look after her baby when he started to swim?

Increasing Comprehension Skills (teacher and pupils work together):

I. Distinguish between true and false facts:

Which answer is correct? Prove your answers by reading a sentence from the book.

1. The little calf weighed —
7 lbs; 70 tons; 700 lbs; 7 tons.
2. The baby whale had —
fins; flukes; gills; nostrils; eyes; ears.
3. Sharp Ears breathed —
when his head was under the water.
when his head was above the water.
when he was asleep.
4. The teeth were —
in the upper jaw.
in the lower jaw.
in both jaws.

II. Creative Expression:

Make a drawing of Sharp Ears, showing the relative size of parts and the location of eyes, mouth, nostril and flukes. Put cut-out pictures of whales on the map prepared. Perhaps the map used in Chapter One might be used again here.

Increasing Technical Skills:

I. Read the movement words in the sentences in the story: bumped; wriggled; squirmed. Help the children to grasp the idea that, in such cases, the word itself sounds like the movement. List other movement words.

II. To discover that small changes in words make great changes in their meanings, write the following pairs of words on the blackboard and discuss their meanings:

nostril	nose
usual	unusual
harmless	harmful

III. Show the children that the sound 'sp' in sperm; 'wr' in wriggled, and 'squ' in squirmed is just one sound. Write words on the blackboard containing these sounds to determine if the children can use these blends.

sperm	wriggle	squirm
special	wrap	squirt
speak	wrapped	squid
spear	wreck	squeal

IV. Write other noise words to rhyme with *bang*.

Write other words that sound like *bump*.

V. Make a list of three-word phrases from the story of Sharp Ears for phrase practice.

VI. Assign Workbook exercise on page 42.

Broadening Activities:

The class would enjoy reading the whole of the book *Sharp Ears*. Other good stories about whales are *Jonah and the Whale* in the Bible; and *How the Whale Got His Throat*, by Kipling. The latter might be read to the pupils to introduce them to the immortal character of the solitary shipwrecked mariner and to fix in their minds the sound, appearance and meaning of the noise and movement words of the story.

THE PRICKERY PORCUPINE

This prickery poem is for fun. Porky himself is a funny little beastie to look at, though far from amusing to deal with. In order that the children may get the full effect of his appearance when masquerading as a rabbit, it is important that they should have some idea of what he looks like in his own person. Study the picture and tell them as many or as few of the facts as seem best.

The porcupine is a grayish colored animal of the rat family and is from two to three feet long. He is covered with short fur, long hair and, on back and tail, with barbed quills. He moves slowly and can neither see nor hear well, appearing to be quite defenceless. Like the skunk, however, porky has, in his quills, weapons that keep all other animals, large and small, at a respectful distance. When attacked he rolls himself into a ball, striking his back quills into the feet, or mouth of his attacker, and his tail quills into his nose, where they work their way deep into the tortured flesh. Porcupines live mainly in the woods where they nibble twigs and bark all night and doze in the crotch of a tree most of the day. They hibernate in winter.

The poem tickles the tongue delightfully and makes excellent speech practice. In reading and recitation, the amusing effect is achieved by (a) speaking not only the sounds, but the rocketing syllables distinctly and quickly in time with the verse rhythm; and (b) building up the ridiculous picture of the coatless, earless, rabbit-porcupine, in the midst of the giggling rabbits. His dignified retreat and the last picture of him sticking his quills in again, makes a happy ending and brings a final peal of laughter.

To prepare the class for recitation, or oral reading, give resonance exercises with 'r' and the rolling of 'r'. Give plenty of practice in the 'stickery' phrases, and the long lines by themselves, before attempting the whole stanza. With the class, choose the words to be stressed to bring out the picture and practise the lines that build it, as you work up the poem as a whole.

MISHI

Mishi has the color, swift movement, and dramatic quality that Charles G. D. Roberts seems always able to get into his animal stories. The story with its ascending climaxes: Mishi's meeting with the children, with the mother, with the father, is the chief interest of the piece, but if the teacher wishes she can help the children to build real characters for handsome friendly Mishi, brave Sadie, timid Freddie, the frightened mother and the quick-witted father. The children might then sketch the different characters, trying to show the characteristic quality of each. The whole story makes good audience reading and the final climax a good passage for the practice group. Introduce the lesson by having the class read the story and do the exercise on The Cat Family in the Workbook, page 39.

Charles G. D. Roberts is one of Canada's most famous writers. He was born in New Brunswick and was one of the first writers anywhere to become famous for his animal stories. He is also one of Canada's most famous poets. He died recently. Watch for poems by Roberts.

Vocabulary Setting:

Have the children find the provinces of Alberta and New Brunswick on the map, and recall points they remember about them from Chapter One. Note what provinces Mishi passed through on his journey from one to the other.

The *new words* are:

tiger*	pranced*	mortgage	coax
fawn	Alberta	Merivale	burr
harmless	kitty*	brute*	tramp*
remind*	pounced*	daresn't	trigger

Little Dictionary words are:

coax	puma	fawn	brute
mortgage	Alberta	burr	trigger

As some of these words have more than one meaning, the teacher should work with the children while they look them

up in the dictionary. Have them read the sentences using the different meanings of the words and choose the right meaning for each place, e.g. fawn means: to crouch; a young deer; a color; to try to please. The story says: 'He was a beautiful golden *fawn*.' Read the sentence with each meaning of fawn in turn till the right one is found, e.g.

He was a golden crouch; he was a golden deer; he was a golden color; he was a golden try to please.

The puma came coloring to his knees; the puma came crouching to his knees, etc.

Discuss with the children also the meaning of such phrases as: 'stuck to them like a burr'; 'whipped his gun to his shoulder'; 'offered a reward'; 'mortgage money due'. Point out, also, that Sadie and Freddie made some mistakes in their speech. Ask them to be on the watch for these and ready to tell what the children should have said.

Purpose:

Read to enjoy the story and to become better acquainted with the cat family. (Collect facts and appreciation.)

Discussion:

By question build up the incidents of the story to the point where Mishi and the children reach the farm. Help the pupils to picture the farmyard scene: here the house with the mother in the doorway; there the barn, the shed, fence, garden, whatever details pupils see with the mind's eye. Now they are ready for the entrance of father and the exciting climax of the shot and Sadie's saving of Mishi. After that has been enjoyed, ask the pupils each to imagine himself as one or other of the actors in the scene and to tell how he felt, what he would have done.

Increasing Comprehension Skills (pupils work with books open):

I. *Judging Information*: Under the title 'Pumas are Cats' write down all the things Mishi did that your cat does.

II. *Choosing topics, organizing information, and proving a point.* Assign Workbook exercise, page 43.

III. *Creative Expression:* Use scenes from the story for audience reading by the good readers, or dramatic reading by the practice group, each member reading the part of one of the characters. Some of the children may wish to paint, others to model, Mishi.

Increasing Technical Skills:

I. List some movement words that are characteristic of the cat family, e.g. cuddles, purr, pranced, pounced.

II. Alliteration: Call attention to the initial sounds of the words. Make other lists of words with initial alliteration: purr, pranced, pounced, etc.

III. Build words with the 'ur' sound; with the 'ar' sound; the 'er' sound; the 'ir' sound.

IV. Read these words: burr, underneath, sperm, beavers, spring, trigger, twirl, twirling, whirl, whirling, marking the 'r' sound.

V. Give phrase flashing practice on the fine action phrases in this piece, e.g. went leaping off; bounded to meet them; the children's flight; he brushed past; stopped short; pouncing upon her; furry paws waving, etc.

Broadening Activities:

If you are painting an animal map, or frieze, or modelling a circus, add Mishi to it. Or collect pictures for a circus poster, or folder, and write the advertising sentences to go under each picture. Collect pictures for a cat family-group. Superior readers should make a search to discover other members of the cat family and report upon them. Everyone will enjoy the books: *Jungle Babies*, and *Jungle Pets* by Mrs. Martin Johnson.

THE SCHEMING KITTEN

Preparation for Reading:

The Scheming Kitten is another kind of fun, the humor of seeing the biter bit, the schemer 'hoist with his own petard'. Help the pupils to see this and to grasp the idea that a schemer is not an admirable kind of person. It is suggested that the teacher should read the introductory paragraph with the class to ensure that they will associate the words plan, arrange, manage, with the word 'scheming'. Have the pupils pronounce the name 'Pushkin' carefully and suggest that as they read the story they will find out what it means.

Vocabulary Setting:

The *new words* are:

scheming	cement	glue	paste*
healthy*	mug*	scrub*	tube*
click*	guzzling	strict	knob
yowling*	herrings	screw	moaning
twirling			

Words in the Little Dictionary are:

scheming	twirling	herrings	strict
glue	screw-driver	guzzling	cement

The word 'scheming' will be understood from the introduction; and knob, click, mug, scrub, paste, moaning, are within the speaking vocabulary of most children. Most children, too, will easily make out the meanings of yowling and guzzling from the pronunciation and the context. The teacher should have the class work out the dictionary list either before or after the reading as she thinks best.

Purpose:

This story should be read for fun and to find out the things the kitten did to earn the name 'Pushkin'.

Discussion:

Remind the class that they are to keep on the lookout for the reason why the kitten was called 'Pushkin'. If the pupils

are ready to give the reason now, let them write it on a slip of paper, to be revised, if necessary, after the discussion.

Question about the different plans the kitten laid to make things 'happen comfortably for himself'. Try to bring out the fact that he was always 'pushing' himself into the best places; that he was selfish; note also how skilful he was at getting the best of everything for himself; selfish people often are so. Having built up class sympathy against Pushkin go on to discuss the plan that did not turn out as expected, and 'serve him right' say we all. The fun of his ridiculous, clenched-teeth is much enhanced by seeing him as the 'biter bit'. Do you know anyone who is rather like Pushkin? In your thinking begin very near home.

Increasing Comprehension Skills:

I. Making statements; short answer test:

1. When did Pushkin like to sit near the door of the car?
2. Why did he wish to go downstairs ahead of his brothers?
3. What plan did he think of to save time in the morning?
4. How did the cement happen to be in the bathroom?
5. Why were Pushkin's eyes full of angry tears?
6. Why was the scheming kitten called Pushkin?

II. *Creative Expression:*

To give the story the last ounce of fun the children might be allowed to dramatize the clenched-teeth scene informally; or, a good reader, might read it aloud.

Increasing Technical Skills:

I. Give phrase flashing exercise on the important phrases of the piece.

II. Phonetic Practice:

- (a) Get the children to suggest words that rhyme with 'mug'. (rug, bug, tug, etc.)
- (b) In this story the words—scrub, screw, scheming—begin with the initial consonant blend 'sc' (sk). Ask

the children to suggest other words containing this blend. (scream, school, escape).

III. Write the word 'tube' on the blackboard. Ask the children if they remember the phonetic rule about the sound of the vowel when the final 'e' is silent as it is in the word 'tube'. The vowel then says its own name. Ask the children to pronounce such words as: tube, tune, tulle, pure, assume, presume, issue, paste, haste, waste, grace, mete, kite, etc.

IV. Give eye-ful reading practice of the first two paragraphs of the passage. They contain quite long word groups and provide material for a stiffer exercise of this kind.

V. Assign exercises on alphabetical order and attaching meanings Workbook, page 46.

Broadening Activities:

Other cat stories the children would enjoy are: *The Yellow Cat* by Mary Griggs; and *The Luck of the Roll and Go*, by Mary and Latrobe Carroll.

THE FASTIDIOUS SERPENT

This nonsense rhyme with the high-sounding title is good fun and makes excellent speaking practice for single voices and a chorus. The lesson might be introduced by a little talk about snakes. Many children (and some teachers) are afraid of snakes. This gay little poem seems to bring the outcasts into the family circle, animals among other animals. Teach the new words of the title; it might be well to give a few moments to practise using 'fastidious' in sentences after its meaning has been learned. Explain that Skye is an island off the coast of Scotland and that meat, used here as the Scots use it, means any kind of food. After the teacher has read the poem to the class, they might discuss the kind of voice, and pace they think suitable and plan the lines to be spoken by the single voices and the chorus. Give throat-opening exercises to prepare for the really fine vowel variations, e.g. 'dwelt in Skye'; 'misty sea, oh'; 'puppy-dog pie'; 'ill to please'; 'flick his tongue'; 'goodness sake'; 'might shout'; 'to go without'; 'breakfast, dinner and tea, oh'. The children

are too young to understand that in fine poetry the music produced by the poets' variation of his vowels is even more beautiful than the alliteration of consonants; but if the teacher will have them repeat and listen, repeat and listen; to such phrases as 'dwelt in Skye'—dwelt in Skye—dwelt in Skye; misty sea, oh—misty sea, oh—misty sea, oh—they can hear that fairy music and an important step towards the appreciation of great poetry will have been taken.

FOUR LITTLE BEARS:

Preparation for Reading:

This lesson is really informational, but it would be a pity to miss the picture of the summer abundance of the Canadian wilds painted in it. Introduce the lesson by finding the Rocky Mountains on the map and recalling the kind of country in which this family of bears lived.

The ordinary black, or brown bear, is found in all parts of North America. It is seldom more than five feet long, has soft fur, and a timid disposition. It prefers vegetable food, hibernates in a hollow tree, or cave, during the winter, and rarely attacks man. The grizzly bear is a much more formidable character. He is sometimes nine feet from nose to tail, and the claws on his forefeet may be six inches long. He is capable of pulling down large animals but he, too, prefers vegetables, fruit, ants, mice, and, like all bears, he loves sweet things, especially honey. The grizzly is found in the Rocky Mountains and is the king of his remote world. They are usually good tempered enough and seldom bother those who leave them alone, though they are very dangerous when their cubs are threatened.

Get by question, or give, a few facts about the grizzly bear and her home high up near the timberline in the mountains.

Vocabulary Setting:

The *new words* are:

grizzly	squealed*	cuffed*	lick*
cub*	gorge*	balloons	snuggled
gobble*	cactus	sour*	ant*
reveled			

Little Dictionary words are:

reveled	prickles	gobble	gorge
cactus	snuggled		

I. Get from the pupils a few action words telling what bears do and add on the blackboard some of those used in the story. Have these pronounced and used in sentences with the subject 'the bear'.

II. Have the children read for phrase practice such word groups as: 'into the valley'; 'what strawberries were'; 'the lovely mountain summer'; 'lick up the ants'; 'squealed little squeals'; 'common little brown ants', etc. Give the pupils just one look at the phrase before erasing it from the blackboard.

III. Discuss with them the meanings of the words they have looked up in the Little Dictionary, particularly: 'reveled in the summer' and 'cactus prickles'.

Purpose:

Read to find out how the mother grizzly cares for and educates her children.

Discussion:

Center the discussion around the topics outlined under purpose. Lead the children to see that although the grizzly is the largest and most dangerous of our Canadian bears, she is gentle, and watchful of her cubs, a good mother.

Increasing Comprehension Skills:

I. Collect Facts: Short answer test:

1. Where did the bears live in July?
2. Where did the wood ants live?
3. How did the baby bears learn to eat the ants without getting any sand and cactus prickles in their mouths?
4. Make a list of all the things the mother bear taught her little ones.

II. Selecting pertinent details and recording information: The class might divide into groups, each group record-

ing the information gained from the selection on one topic, e.g. appearance, home, food, habits of the grizzly bear.

III. *Creative Expression:*

Imagining the pictures in the story, draw, or paint a funny picture; a peaceful scene; an exciting moment.

IV. Assign Workbook exercise, page 46.

Increasing Technical Skills:

I. Give an eye movement exercise in finding quickly on the page, the phrases practised before the reading.

II. Below is a list of foods that animals eat. Write them on the blackboard for the children to read. Let them write the ones that the little bears ate:

bark	honey	roots	prickles
ants	mice	snakes	hay
berries	fish	grass	sand
grain	gophers		

Broadening Activities:

Make cut-outs of bears to place on the Animal Map of Canada. Read: Cheetwood, the Black Bear, and Cheetwood's Children, in *Mother Nature Stories* by R. S. Sherman; Mrs. Stubbs, the Bear with the Bad Name, in *Book of the Woods*, by Marianne Gauss; and *Johnny Bear* by Ernest Thompson Seton.

FURRY BEAR

The charm of *Furry Bear* is in the racing sing-song rhythm that gives the speaker the delicious feeling of sliding down the banister, poise, slide! up again, poise, slide! The words have also just enough tongue-twisting quality to add that tongue and mind tickling kind of fun. To the teacher, the poem has further the advantage of giving good practice in the enunciation of the sound of 'f', a sound for which it is rather difficult to find good practice rhymes.

In preparation for the recitation, give exercises in breath-

ing for speech, i.e. a quick inhalation and a long slow exhalation while the teacher counts, or while the children recite a long sentence, or nursery rhyme, without taking a second breath. Work to get the exhalation smooth, even; remind them not to jerk the breath out. Such exercises prepare for the long stanzas which, if given the sliding down the banister effect, require careful breath control. Practise also the 'f' sound, changing 'f' - 'v' and repeat five times; then 'stiff fences' and repeat. Then practise the smooth phrases: shouldn't much care; froze or sned; a coat like his; brown fur knickers, etc. Work to keep the enunciation of the ending sounds clear for they give the accent, the variety, to the sliding rhythm.

WHISKY FRISKY

This famous little poem about the squirrel makes good miming. Most Grade Four children are acquainted with squirrels and play them well. A group of three might be chosen to do the miming while the class recites the verses.

In preparation for the lesson, have the children find as many pictures of squirrels as they can. Introduce the lesson by a little talk about them, their appearance and ways. Examine the pictures to study their different attitudes and movements. Then read the poem aloud, or have a good reader do so, marking the movement words with special care.

In discussion talk of the different movements described in the poem and have the class practise saying the describing words expressively, smoothly, and yet with careful consonant enunciation. Have single pupils demonstrate different movements as the verses are recited. When the chorus knows its lines, choose a group of three mimers, and have the class recite while the mimers go through the actions. The great difficulty about miming is to get the timing right as between speaking chorus and actors; it takes practise, but is worth it. When the first group of mimers have done their best, chose another group and continue the miming and reciting until a satisfactory result has been obtained.

A TALE OF THE MOUNTAINS

A Tale of the Mountains is the climax of fun in the Chapter. This is the 'knock down and drag out' slapstick that is the child's own particular brand of humor. The story is skilfully built up to get the last ounce of fun out of the absurd situation. It lends itself to dramatization, but the main thing is that the children should get a good laugh out of it.

As the story is an imaginary one, little content setting is required. It clarifies the scene, however, aids comprehension, and makes more fun, if the children can visualize the mountain goat: slim, proud, athletic, his amazing skill at climbing and descending making him seem the unquestioned master in his mountain home; and the mountain cat, or mountain lion, a large, strong and much feared inhabitant of the wilds. Study the pictures of the two animals and build up some idea of these two strong, usually confident animals, in preparation for the ridiculous story of their frightening each other by keeping out of each other's sight.

Vocabulary Setting:

The *new words* are:

terrifying	roving	claws	sillies*
snug	snarl	prowling	ledge
hissed	baaing	padded*	tack*
hoarse	pinching		

Little Dictionary words are:

terrifying	hoarse	ledge	snug
------------	--------	-------	------

I. For the words that are not in the dictionary ask the children to look carefully at them on the blackboard. Question them to see if they realize that these are all animal words. They might arrange them under the two headings: *cat*; *goat*. After they have read the story have each check to see if his list was correct.

II. When they have looked up the meanings of the dictionary words, point out the sentences in which they

occur and have a pupil read each sentence with the right meaning in place of the word.

Purpose:

Read for pleasure, to enjoy a good joke (appreciation).

Discussion:

Have the children put in words what the joke was, who played the joke, on whom. Build up the picture: the satisfaction of the proud old goat and the contentment of the purring puma when they each found a suitable site; the pleasure they got out of their work; the kind thoughts each had toward his unknown helper; their pride in the home when it was finished. Discuss the habits of each; the part of the house each built; the first hint that anything was wrong; the amazing discovery; the agreement and how it worked out.

Increasing Comprehension Skills (pupils work with books open):

I. *Choosing Titles:*

Which of the following would make the best title for this story? Why? Give a good reason for your answer.

Mountain Animals

Building the House

What the Stars Saw

Homes of Mountain Animals

II. *Selecting Main Ideas:*

Which three of the following state the main ideas?

1. Mountain goats sleep on beds of dried grass.
2. Wild cats have padded feet.
3. The mountain goat and the wildcat fear and hate each other.
4. The mountain goat is a dignified creature.
5. The mountain goat and the wildcat help each other build a house.
6. The mountain goat and the wildcat share the same house.

III. *Noting Details:*

Complete these statements:

1. chose the site of their home.
2. began to clear the ground.
3. finished the clearing.
4. made the frame.
5. built the walls.
6. put on the roof.
7. occupied the home first.
8. The agreement they reached was that

IV. *Making Notes:*

Head one column: *Mountain Goat*; the other, *Wild Cat*.
Put the descriptions below under the right heading:

1. yowls at night
2. has fierce claws
3. sleeps at night
4. has fierce horns
5. has smooth head
6. has grey beard
7. has padded feet
8. purrs when contented
9. hisses when angry
10. lowers his head when angry
11. sleeps on a bed of hay
12. does business at night
13. is a self-respecting animal
14. is proud and dignified
15. pads along softly
16. stamps and leaps wildly
17. likes a shelter in the day time

V. *Judging Information:* Assign Workbook, page 50.

Increasing Technical Skills:

I. The Tale of the Mountains contains a wealth of useful three-word phrases, e.g. proud beautiful fellow; over the

mountain; cruel north wind; pinching her nose; her precious nose, etc. A few minutes' quick drill on a list of these would be useful.

II. If there is an encyclopedia in the school, note carefully the alphabetical headings on each volume. List such words as grizzly, puma, mountain goat, mackerel. Let the children locate the volume in which these words can be found.

IV. Review the rule for the plural of the word silly. How many other plurals can the children suggest.

Broadening Activities:

This story is great fun to dramatize, or to paint. It suggests, too, a number of things worth thinking about, e.g. Do people scare each other in this foolish way? Can a person scare himself? Could the stars see what was going on in the daytime?

THE CIRCUS PARADE

The circus is so great a joy that the very name sends a tingle up the spine of childhood; and here is a poem with all the color, noise, and thrill of the great day itself. For those children who have never been at a circus, these verses, some colored pictures of animals, and the memory of her own experience will enable the teacher to put together a lively imaginary picture of the parade, that glorious preliminary to the show under the 'big top'.

Begin by talking of the circus and showing animal pictures, fine fierce-looking ones are best. Find out which pupils have, and which have not, seen a circus parade. Have some brief descriptions (if the teacher hasn't seen one, she must 'pretend' with the children). After all everyone may see the parade; one has only to secure a good place by the roadside, as far forward as one dares and yet escape the rolling wheels and prancing hoofs. There is the band! Here they come! Listen!

Reading

The poem should be read with plenty of resonance, life and color in the voice. (The teacher should take it on a day when she feels just right for it). Roll out the fine round vowels and long lines gallantly, smoothly, and fairly rapidly, with suitable changes of pitch and time from general chorus to the 'calling' stanzas. Help the children to visualize as you read.

Discussion

After the reading, help the children to put together, very briefly, the scene: the street, or road, with the people watching eagerly from each side, the brightly clad band, the loud, gay music, the gorgeously painted wagons, the fierce beast-faces staring out, the wonderful horses with their riders all in blue, scarlet and gold, and then the shouts, singing, clapping and cheers.

Interpretive Activity

Next, have the pupils try reading parts of the poem and plan how they wish to recite it. Let the whole class practise the round vowel groups, e.g. rolling wagons, red and gold, comical clowns, round eyes, coal-black feet, flowing manes, etc. Work for well opened mouths, well rounded throats and good resonance. Practise also the long smooth couplets of the general chorus, and the higher pitched, shorter rhythms of the calling verses. When the children know the words fairly well, divide the class and have the poem recited (or read) as suggested. Or, if the teacher and pupils have thought of an original way to arrange the presentation, that is best of all. This choral lends itself excellently to practice of the use of different voices: light, medium, dark.

REVIEW OF CHAPTER

- I. Give proof of the following statements:
 1. Hiawatha was a good hunter.
 2. The whale is a good mother to the baby calf.
 3. Quills are necessary for porcupines.

4. Pumas may be good pets.
5. Children are brave.
6. A scheme sometimes works discomfort for the schemer.
7. The mother bear is a good teacher.
8. Bears sleep in fur beds.
9. The wildcat despises the mountain goat.
10. A circus parade is exciting to watch.

II. Assign Workbook exercise, page 51.

FINAL ACTIVITY:

Complete the Animal Map and report on it.

CHAPTER FIVE

GOOD NEIGHBORS

As the title suggests, the stories and poems in this chapter are intended to interest the children in the people of other countries and to establish an attitude of friendliness toward them. The teacher has here, in Grade Four, an opportunity to create and develop in her pupils the attitude towards other races that is essential to the development of a strong and peaceful world order. We are constantly told that most of the friction between peoples is the result of a lack of understanding of each other's ways of living. Experience proves that next to travel and personal contact, reading about other people helps understanding and increases tolerance. Surely no part of the teacher's responsibility is more important than this.

Thoughtful teachers will use every opportunity to present facts, scenes, characters, deeds, the 'way of life' of other peoples of the world as matters not only of interest, but of value to Canadians. They will discourage in every way the primitive-man attitude that a 'different' custom is funny, or dangerous, and to be met with ridicule and social ostracism. Most Canadian schools have children who are newcomers from other lands and teachers have frequent opportunities to perform this great service for world peace.

The stories and poems in this chapter tell something of the Jewish people, the Scandinavians, British, French, Czecho-Slovakians, Chinese, Brazilians, and Americans. They may be made the starting point for 'broadening activities' as simple, or as extended as the teacher desires; as simple as listing the names of the countries from which came the ancestors of class members, or as extended as a complete enterprise upon children of other lands. Simple ones include: collecting pictures of other lands; making a world map of peoples; learning the songs of other nations; giving a

program, or preparing a play representing life in another country. Painting the flags of the United Nations, and dressing dolls in the costumes of the United Nations' countries are favorite activities. Several activities during the year should touch in some way upon the United Nations to familiarize the children with the name and give them a general idea of the purpose of the world organization.

THE GOOD SAMARITAN

Preparation for Reading:

This story is the classic example of the good neighbor. Like all our greatest stories, it is so simple in idea and in form as to be within the understanding of a child. Understanding and enjoyment of the brief Bible narrative will be increased by an introductory description of the scene and characters.

Neighbors do not always live next door to each other; anyone can be a 'neighbor' to anyone else. This story tells of a traveller who was a good neighbor. The story takes place in Palestine, the country of the Jews and the home of Jesus. It was He who told the story. The road from Jerusalem to Jericho was, in those days, well travelled, but made dangerous by thieves. It passed through barren land and rocky defiles where bands of highwaymen lay in wait. People liked to travel it in groups or, if they could afford it, they took guards with them. Along this road one hot summer day, came four men, each one by himself. Keep the road and the four men in mind and we shall see what happened.

Vocabulary Setting:

The *new words* are:

likewise	Samaritan	Jericho	Levite
compassion	thieves	raiment	pence
thinkest			

Little Dictionary Words are:

raiment pence compassion

Do you remember another story from the Bible, the story

of Daniel? Do you remember that many of the words in that story were different from our words? This story, 'The Good Samaritan' also has some words that are different.

I. Telling the story, write the italicized words on the blackboard.

The first of the four men was a Jew, a common man, too poor to hire soldiers to guard him. The second man was also a Jew, a *priest*, who served in the great Temple at Jerusalem, an important person. The third man, another Jew, was a *Levite*, a man who assisted the priests in the Temple. The fourth was a *Samaritan*, that is a man who came from *Samaria*, a neighboring city. The Jews despised the Samaritans, looking down on them as a very poor class of people, not favored by God as the Jews thought they were. All these four men went along the road from the city of *Jerusalem* to the city of *Jericho*. Have the pupils pronounce and give the meaning of the words on the blackboard.

II. Two 'different' words are 'likewise' and 'thinkest'. Point out the sentence containing the word 'likewise' and ask the pupils to read it, putting another word in place of 'likewise'. Repeat for 'thinkest'. Explain that they are just old fashioned words.

III. Ask who will be the first to find the word 'raiment' in the Little Dictionary; pence; compassion. Give time enough so that all the pupils find their meanings.

Purpose:

We shall read this story to find out what a good neighbor is. The teacher should read the selection to the class, quietly and rather slowly, with good pauses to mark the dramatic effect, while the children follow with their eyes in preparation for silent reading later.

Discussion:

Talk of the four men, building up brief character sketches of them: the poor man, quickly struck down and left wounded in the dust and heat; the priest, proud, not wishing to soil his hands and fine raiment; the Levite, afraid perhaps

that the thieves might be waiting to rob him if he stopped; and the Samaritan, the stranger, the despised person, with no thought for himself, warm, friendly, doing everything he could to help the wounded man. Decide upon the answer to the question in the last sentence of the story. Discuss and decide also what it means to be a good neighbor.

Increasing Comprehension Skills (pupils work with books open):

I. Choosing the Central Topic: This story is mainly about:

- a robbery
- the road to Jericho
- a priest and a Levite
- a good neighbor

II. Collecting Facts: Choose the ending which makes each of these sentences true:

1. The man the good neighbor helped was —
a priest a Levite a wounded man
2. The good neighbor was travelling to —
Jericho Jerusalem Bethlehem
3. The good neighbor —
treated his wounds
asked him what had happened
gave him wine to drink
4. When the good neighbor had done all he could —
he placed the man on the side of the road.
took him on to Jericho with him.
paid an inn-keeper to look after him.

III. Drawing Conclusions: Which is right?

Being a good neighbor means —

- (1) living beside your neighbors without quarrelling
- (2) being friends with your neighbors
- (3) leaving your neighbors alone
- (4) helping them whenever they need help

IV. Creative Expression: The story makes a fine choral reading. Divide the class into six groups, each speaking one of the paragraphs. Or, let the chorus speak the first and last paragraphs with single voices taking the parts between. Work for a dignified tone, thoughtful pace, careful enunciation and just enough emphasis to bring out the meaning clearly.

Broadening Activities:

A map of the Holy Land showing the road from Jerusalem to Jericho might be provided by the good readers and a report made on "Travel in Bible Times," or some such topic. Other good Bible stories illustrating Christ's teaching, are: The Samaritan Woman at the Well; The Prodigal Son; The Roman Centurion and His Son.

OTHER CHILDREN

Preparation for Reading:

Other Children strikes again the 'Good Neighbor' note of interest in, and sympathy for, other people. This is 'current' verse rather than poetry, but the ideas and commonplace rhythm are appealing to children. It is verse they can read for themselves without danger of missing beauty of thought or style, and it needs neither content nor vocabulary setting. It is suggested that the teacher should use it as a silent reading lesson, introducing it, perhaps, by talk about the different kinds of houses in the neighborhood.

Purpose:

Read to find out the thought of the piece, i.e. what the author is saying to us.

Discussion:

Help the class to put together the thought of the poem and to state it in a sentence. The lesson might conclude with an imaginary flight round the globe to find out what we know about each country passed over.

Broadening Activities:

Collecting pictures and stories, and reading about the children of other lands.

THE BIG WASH

Preparation for Reading:

This story is taken from the book *Flaxen Braids* by Annette Turngren. Kristin and her brothers lived in Sweden. Their father lost his job, so he built a green cart, piled all their possessions upon it and, with Anders helping him pull it, and Mother, Kirstin, Little Karl, and Tacha, the cow, walking behind, they set out to walk to Northern Sweden where father hoped to find work in one of the great saw mills. It was hard work pulling the cart, but good fun camping along the way and they had interesting adventures. Once they stayed with a farmer for two or three weeks and helped him with his work. It was while they were working for Fru Dalgren that Kristin helped with the 'big wash'. Housewives in Sweden, as in many other European countries, used to wash clothes only two or three times a year. They felt ashamed if they had to wash oftener for that showed the neighbors that they had not enough household linen to change each week for more than a month of two. Everyone helped with the Big Wash which was a kind of family picnic.

Vocabulary Setting:

Swedish names:

Sweden	Kristin	Kajsa	Olaf	StorTvatt
Fru Dahlgren	bagare-stuga	Stina	Karl	Brunte
Flora	Fredrika	Maria	Per	

Other new words are:

bucket	raisins	slid*	wring*
dripping	well-curbing	cinnamon	slabs*
well-sweep	jolting*	oozed	tugging
manes*	earthen-ware	homespun	lye
spun*	planks	giggled	outrageously
sausages	housewives	vat*	towels*
chuckled	slid*	crusty*	rinsing*
slicing	briskly	paddles*	stomach
dumping	tugs*	unhitched*	mangling

Little Dictionary words are:

oozed	mangling	outrageously	well-curbing
lye	well-sweep	home-spun	tugs

I. Give an eye movement exercise to find the compound words: housewife, well-sweep, home-spun, earthen-ware; and discuss their meanings.

II. Help the children to use the *Little Dictionary* to find out how to say the Swedish names. It is fun to practise them. Tell them that they will be able to find out the meaning of stor-tvatt and bagare-stuga from the story.

III. Most of the new words are phonic and within the speaking vocabulary of Grade Four. Have them pronounced and the meanings taken from the blackboard.

IV. Place the list of non-phonic words on the blackboard and assign them to look up pronunciation and meanings in the *Little Dictionary*.

Purpose:

Read to find out how they used to do a Big Wash in Sweden. (Note details and follow directions.)

Reading:

The teacher may think it advisable to read this selection aloud, while the pupils follow with their eyes. Even though the proper names and new words have been practised beforehand, they are bound to slow up the reading and interfere with the thought getting of all but the superior readers. The pupils should then be given time to read the selection silently.

Discussion:

Question as to steps in the big operation; the time it took; the people who helped; when it was done; the parts most enjoyed; the result of it all; why such care was taken, and what it was that ensured such snowy whiteness in the end.

Increasing Comprehension Skills (pupils work with books open):

I. Listing Main Points:

A. Below are the main things that happened to the clothes during the big operation. Complete the sentence, telling how or where each was done.

1. The clothes were sorted into piles in the
 2. Boiling of the clothes was done in a
 3. The steaming clothes were put into
 4. The clothes were then taken to by
 5. The pounding was done on with
 6. The tubs were loaded on to be taken back home.
 7. The clothes were next soaked overnight in
 8. The wash was hung to dry.
- B. List the food that was eaten:
1. for morning lunch.
 2. for the meal at the lake.

II. Giving Directions:

Read the story again and then give directions for getting ready for the Big Wash. Begin: First you must have a roaring fire.

III. Noting Details:

1. Did you find out what stor-tvatt and bagare-stuga mean?
2. How was water obtained for boiling?
3. What different kinds of linen were washed?
4. How many clapping-boards were used?
5. How did Kristin help?
6. What did Per do?
7. What happened to Karen on the drive?
8. What kind of handles did the paddles have?
9. Where did they eat their lunch?
10. Why was the Christmas stor-tvatt so much bigger a job than the summer one?

IV. Drawing Conclusions: Think about:

1. Which part of the operation did the same thing as our modern washing machines do?
2. Do you think a modern Canadian wash could be done in the Swedish way?

V. Assign Workbook exercises, page 52.

Increasing Technical Skills:

I. List all the 'ing' words in the vocabulary list for this lesson and present the rules for its use:

slicing	mangling	dripping	hopping
rinsing	swaying	running	curbing
tugging	giggling	dumping	jolting

Rule 1. If a word ends in a consonant preceded by a vowel the final consonant is doubled.

List all the 'ing' words that fit Rule 1.

Rule 2. If a word ends in 'e' the 'e' is dropped before adding 'ing'.

List all the words that fit Rule 2.

Rule 3. If the word ends in two consonants add 'ing'.

II. Give single word flashing of all the new words in the selection.

III. Have pupils write a sentence using each correctly.

Broadening Activities:

The children will be eager to read more about this fascinating country, Sweden, and its neighbors, Norway and Denmark. The book *Flaxen Braids*, is delightful and well within the range of good readers of this grade. Another good story by the same author is 'Copper Kettle' by Annette Turngren.

BUCKINGHAM PALACE

This poem describes one of the most famous of the ancient ceremonies that England loves and clings to; one that visitors to England and to London make a point of seeing. The teacher might introduce the poem by describing briefly the great city on the banks of the Thames River, with its famous buildings and narrow streets crowded with people. Pushing his way through them, the sightseer comes to a high arch and steps under it into a fine wide street looking down to Buckingham Palace, the home of the King and Queen. In front of the Palace there are great iron gates with a soldier standing outside them on guard. The guard wears a tall fur hat and a scarlet tunic. He stands in front of his sentry box, very straight and stiff, never moving. When it is time for one guard to go off duty and another to take his place, the bugle sounds, the first guard steps forward and then to the right, while the second takes his place by stepping to his right and then backward. It is exciting to watch them do it.

The words of the poem remain with the watching Christopher Robin and Alice; they do not describe the ceremony. That is done by the marching rhythm. The old guard takes four steps forward (line one), and two paces to the right (line two); the new guard takes two paces to his right (line three), four steps back into position (line four), and grounds his gun (says Alice). In reading the poem the teacher should make the rhythm as descriptive of the ceremony as possible.

As 'warming up' exercises give one or two breath control and lip and tongue exercises to prepare for clear enunciation of the fine plosive harmony (p-b-t-d-k-g) in the piece. In preparation for the choral recitation, practise the run-on phrases so that they may be given smoothly and yet with all the consonants clearly enunciated, e.g. 'is marrying one of the' (to get in the 'y' of marrying); we saw a guard; sergeant looks after, etc. The poem is effective when recited as suggested in the text. The single voices should come in exactly on the beat; and the chorus come down with a tramp, heavy not loud, on 'says Alice'.

IN PARIS

This poem has been chosen to suggest Paris and France, as Buckingham Palace suggested London and England. Paris is not quite so large as London, but many people think it the gayest and most beautiful city in the world. Its architecture is lighter, more elaborate than London's; its streets are wider with beautiful avenues of trees; its climate is sunnier, its people gayer than England's. French people like to sit at little tables on the sidewalk outside the cafés, drinking coffee, or wine, chatting, laughing, watching the passers by, and the dancing on the pavements. At many corners there are flower-sellers like the old woman in the poem, stout, jolly. They sit knitting with their huge baskets of flowers on the pavement beside them. The air is full of perfume, laughter, singing, gaiety.

Read fairly rapidly but with well marked descriptive words to help the children build up an imaginary picture. Mark carefully the change in the rhythm of the short lines. In planning the choral recitation or reading with the class, ask the children why this change is made in the rhythm. (the long, steady lines picture the flower-seller as always there in her place; the short ones represent the quickly changing procession of the months). Practise the two different rhythms till the children feel, and give them, smoothly, the single voices making the change sharply on the beat.

IN HOLLAND

This is a skating song and may, if desired, be sung to a suitable tune. It is more fun, though, to practise reciting it with short and long sweeps in the rhythm of skating and then to make up an original tune for it.

Introduce the poem by asking the pupils to tell what they know about Holland. They may have read a book, or worked out an enterprise about it. If they know little, describe briefly the Hollow-land (the land below the level of the sea) with its great dikes, windmills, and canals used as streets and roads for boats in summer, sleighs and skating in

winter. Have the names Hansel and Gretel pronounced from the blackboard.

Ask the pupils to read the poem silently and decide what kind of movement it is intended to represent. If they do not think of skating, suggest that, and practise reading it aloud, or reciting it with a skating rhythm. When the 'tune' of the rhythm is familiar, they might like to create a tune to sing to it. The song may be found in Art Song Cycles, Book One.

JANKO FREEZES IN

Preparation for Reading:

Janko was a school boy of Czechoslovakia. The people of that country are merry, fun-loving folk, fond of festivals, fairs, and parties. Uncle Jano, Jano means Big Jan, was a very jolly person. He was always helping the boys and girls with their fun and sometimes got them into scrapes. Janko, which means 'Little Jan', had many good times at Uncle Jano's house. One of those days he will always remember, not because he had a good time, but because of the scrape Uncle Jano's joke and his own temper got him into.

Vocabulary Setting:

The *new words* are:

cabbage*	crescent	porridge	ruefully	pancakes*
goose-grease	tub*	propped	vexation	

Little Dictionary Words are:

crescent ruefully propped goose-grease

I. From the context help the children to see that the meaning of polevka, platski, papuche, are given by the context.

II. Practise pronouncing the proper names. Notice how they differ from the Swedish ones: Janko, Jano, Sophia, Buda Pesth, Berlin, Maria, Marienka.

Purpose:

Read to find out what scrape Janko got into on this occasion.

Discussion:

Question as to the main events of the story; how it began;

what happened; how it ended. Then center the discussion around the main characters. Children will be certain to have a preference as to which is the most likable character and they will have a definite opinion about such a type of joke. Unfortunately even grown-ups fail to realize that what may be fun for some may be cruelty to others. Perhaps the children may be able to reach some such conclusion.

Increasing Comprehension Skills (pupils work with books open):

- I. *Appreciation*: Write from the list at the right the describing words which best suit the characters named at the left.

Janko	ashamed	proud
Aunt Sophia	ill-mannered	determined
Uncle Jano	boisterous	vexed
Mother	kind	displeased

- II. *Organization Information and Making Notes*:

This story gives us some information about the customs of the people of Janko's country. Under 'A' are notes you might have made while reading the selection. Under 'B' are headings you might use in making a report on Czecho-Slovakia. Write the numbers of the notes under the headings at the right to show under which heading each note belongs.

A	B
1. Soup is made from cabbage.	Weather
2. Pancakes are called platski.	
3. Two kinds of cakes are cheese cakes and poppy-seed cakes.	Food
4. Porridge is sometimes eaten for supper as well as for breakfast.	Clothing
5. Shoes are called papucha.	Beds
6. Buda-Pesth is a great trading centre.	Chief Cities
7. There is a winter season there like ours in Canada.	
8. They sleep in feather beds.	

- III. Assign Workbook exercise, page 54.

Increasing Technical Skills:

I. Give recognition and pronunciation practice on the proper names of the Big Wash and Janko Freezes In.

e.g. Sweden, Kristin, Kajsa, Brunte, Fredrika, Maria, Per, stor-tvatt, bagare stuga.

Czechoslovakia, Janko, Jano, Sophia, Buda-Pesth.

What was Janko's mother's name? What name is used in both countries?

II. Give three-word phrase practice with longer words, e.g. delicious little cakes; poppy-seed cakes; pretended he couldn't; beloved leather shoes; becoming uncomfortably hot; porridge is ready; Uncle Janko's shoes; etc.

Broadening Activities:

Some years ago, a group of people from Czechoslovakia settled in the Peace River Block of British Columbia. The class might be interested in exchanging letters with the children in their schools. This would be a way of showing friendliness to newcomers to Canada. The children would also enjoy reading the book from which this story is taken. It is *Janko and the Wonderful Mouth Organ*, by Leclair Alger.

LIN FOO AND THE THIEF

Preparation for Reading:

In China, when one person speaks of another, he mentions the surname first and the christian name last. That is, in China, a Canadian boy would be called Smith Tom, and a Canadian girl Smith Mary. The two Lin children, Lin Foo and Lin Ching, were orphans. They lived beside a great river with an old woman who made them work very hard and gave them little food and many beatings. At last they decided to run away. One night they hid on board a boat. The dignified old captain found them and protested, but they told him that their ancestors had been river-boat captains, so he took them with him through the great gorges to the city. There they wandered about amazed at the strange sights. This story tells one of their adventures.

Vocabulary Setting:

The *new words* are:

stale*	planting*	gorges	suspense
gong	ancestors	teak	screen*
robbery*	protesting	pop-eyed	sneaking*
scowling*	tiles	ankles*	whine*
gracefully*	dazed	dignified	eaves

Little Dictionary Words are:

tiles	dignified	gong	ancestors
gorges	screen	teak	suspense
eaves	protesting		

The Little Dictionary words give the Chinese scene. The teacher might write them on the board and have them looked up and their meanings filled into the sentences as she gives the content setting and studies the picture with the class.

Purpose:

Read to find out how the two Lin children found a home.

Discussion:

Build up the incidents of the story to the climax and the happy ending. Discuss the people of China; their manners, their politeness to each other; their respect for older people and for their ancestors. An opportunity is provided for characterization in contrasting the dignified honorable gentleman Lin Fet with the groveling untrustworthy watchman.

Increasing Comprehension Skills:

I. *Creative Expression*: This story lends itself to oral reading, or dramatization. It offers good training in the interpretation of character. Try to get the pupils to give one or two outstanding characteristics of each character and then to interpret them in their reading or acting of the part. Pupils should be encouraged to act the part and suit their speeches to the characters rather than to recite mem-

orized words. Character study should come first, then action, then making up the speeches.

II. A short answer test will serve to get the main points well in mind before dramatizing.

1. What were the orphan children's names?
2. Why had they come to the city?
3. How did they happen to see the thief?
4. Why didn't the watchman see the thief?
5. Who brought the master to the scene?
6. How did the thief try to make matters right for himself?
7. How was the watchman punished?
8. How did Lin Fet reward Lin Foo?
9. Why was Lin Fet so pleased to adopt Lin Foo?
10. Why did he not want the sister?
11. What plea did the sister make so she would be allowed to stay too?
12. What was to be Lin Ching's position in the household?

III. This story gives us a good deal of information about China.

Choosing Relevant and Irrelevant Facts: Read the story again to find information about the following topics. Make notes of the information under the proper headings: the houses; the canals; the watchman; ancestors.

IV. Assign Workbook exercise, page 55.

Increasing Technical Skills:

I. Review the rule of the long vowel sound in words of one syllable where there is the final silent 'e'. List words from the lesson. Have the children find them, and write them on the blackboard.

II. Find all the compound words in this lesson and others. Have the children read them and discuss the meanings when necessary.

fruit-skins	sea-captain	grandmother	sometimes
courtyard	teakwood	pop-eyed	well-hidden
doorway	watchman	beggar-boy	to-morrow
spirit-screen	everybody		

III. Give a phrase finding exercise with these compound words.

Broadening Activities:

'Shen of the Sea', by Arthur Bowie Chrisman, gives many good stories which Grade Four will enjoy, about how things came to be invented by the Chinese. This book also provides good material for creative work in the making of silhouettes and shadow-plays.

NEIGHBORS

Preparation for Reading:

This second poem by Helen Wing is a sequel to the first. In this one, the talk is about the clothes and food of other lands, which are very different from ours, and the mother, brothers, and sisters, and father, too, who are the same everywhere. The thought is the same as in the first poem; that 'all men are brothers' and that all their different ways of living are interesting, worth understanding, and sometimes worth imitating. This poem, like the other, is current verse rather than poetry, and suitable for use as a silent reading lesson. The only two new words in the piece are geography and bumps. These will be in the pupils' speaking vocabulary and so easily gathered from the context. The teacher might introduce the lesson by having the children examine a geography.

Purpose:

Read to find out this child's plan.

Discussion:

Talk of the plan; of why the child in the poem wants to travel; of the things, the same and different, that he will find in foreign lands; of why it is important as well as interesting

for us to visit and learn to understand the people in other lands.

Broadening Activities:

Each pupil might choose a country in the geography to visit. When he has read about his country, he should report on it to the class.

THE LEGEND OF THE PALM TREE

Preparation for Reading:

This is a different kind of story, one about people who lived long ago instead of today, but the Indian boy of long ago Brazil seems as real, as alive, as Janko, or Lin Foo, or Kristin and her brothers.

The text by Margarida Duarte is given in full here, though it cannot be said to be complete without the beautiful pictures of the famous Brazilian artist, Paulo Werneck, which do more, perhaps, even than the text to make Brazil live for the reader. Whenever possible the book itself should be added to the school library. It has been awarded a prize by the Brazilian committee on children's literature and is sponsored by the Brazilian Department of Education as part of their 'good neighbor' policy in the cultural field.

The legend will recall to the teacher our own Indian legend of Mondamin and the creation of maize as the chief food of the Eastern Indian tribes of Canada and the United States. The discovery of a food grain and of how to cultivate it, in America, as in the other continents, brought about, for primitive man, the change from a nomadic to a settled way of life. The story of Mondamin may be found in the poem 'Hiawatha' or in the old Canadian Third Reader.

Vocabulary Setting:

The *new words* are:

timber*	plantations*	refreshing	manhood
legend	ripening	vultures*	fatigue*
coconuts	abandoned*		

Little Dictionary words are:

timber	legend	abandoned	vultures
fatigue	plantations		

Proper Names:

Tupan	Carnauba	Brazil	Providence
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I. Find all the different words in: coconuts, ripening, refreshing, manhood.

II. Have the Little Dictionary words looked up and their meanings fitted into sentences.

III. Help the children to work out the pronunciation of the proper names.

Purpose:

Read to find out:

1. What the legend explains.
2. Why the 'Tree of Providence' was a good name for the Coconut Palm.

Increasing Comprehension Skills (teacher and pupils work together):

I. Creative Expression:

This story could well be interpreted by dramatization. A good opportunity for creative expression suggests itself in the building up of the first scene around a Rain Chant and Dance such as the Indians might have used to entreat their God, Tupan, to bring back life to their tribe.

In the second scene, on the desert, the woman, Carnuaba, might be invisible to all but the little boy. A good deal of practice in speaking will be needed to make Carnuaba's words impressive.

The third scene depicting a hut built of palm wood and thatched with palm leaves, in a palm grove, should be a scene of rejoicing. End with a Tribal ceremony of Thanks-giving after which the grown boy bids farewell to his parents and sets off to carry the coconuts of the good tree to the other lands.

II. Assign Workbook exercise, page 56.

Increasing Technical Skills:

I. Make a list of interesting phrases about South America and practise saying them, e.g. ripening the fruits, refreshing the plantations; their god Tupan; the vultures came; the burning sun; top of the palm tree; perfumed powder; where the desert had been; Tree of Providence.

II. Write sentences using each of the words: plantation, quench, vultures, desert, fatigue, timber, swaying.

TAD LINCOLN FINDS A SPY

Preparation for Reading:

This story of Tad Lincoln and his brother is taken from the book, *Tad Lincoln and the Green Umbrella*, by Margaret Friskey. It is a very interesting book for Tad's father was Abraham Lincoln, the President of the United States and the time was that of the Civil War. The book gives a pleasant picture of the home life of the Lincoln family in Springfield, Illinois. When Lincoln became President, the family moved to Washington. The boys were greatly excited by their first trip on the train and first meal in a dining-car. Washington was then almost in the front line of battle for the Southern army was approaching it. The boys had many exciting adventures and they and their friends performed a number of brave deeds. The finding of the spy, mentioned by Caleb, was one of these.

Introduce the lesson by telling the children a little about Abraham Lincoln, the farm boy who lived in a log cabin. He was too poor to go to school, too poor even to have a candle, but he learned to read by holding his book close to the flames in the fireplace. Working on and on, he became a lawyer, and later President. Tell also a very little of the slaves, negroes, who were owned by their masters and could be worked and sold like cattle, and how Lincoln was the leader of those who fought the war that made them free men.

Vocabulary Setting:

The *new words* are:

pansy*	stunned*	arrest	involve
surveyed	mattress	situation	sprawling
trellis	nonsense	scrambled	sofa
trickling	perspiration	bristles	reference
scoundrels	jobs*	gaunt	desperate
triumphantly	furry*	court-martial	
saluted	curiosity	Commander-in-Chief	
hoarse*	fugitives	honorary-lieutenant	

Little Dictionary words are:

perspiration	gaunt	reference	sofa
curiosity	court-martial	surveyed	fugitives
desperate	trellis	scoundrels	
involve	honorary-lieutenant		

Proper Names:

Caleb Monitor

I. The proper names will come up in the setting and the fifteen words not in the *Little Dictionary* are nearly all phonetic and probably in the pupils' speaking vocabulary. The teacher might write them on the blackboard in turn and have the children pronounce and give their meanings as far as they can.

II. Continue the above exercise with the *Little Dictionary* List, the children now looking up each word as it is written on the blackboard.

Purpose: Read to find out:

1. What important information was stolen.
2. Who was the spy?
3. How Tad happened to be the one to find him.

Discussion:

This story has a humorous, as well as a serious side. Discuss the answers to the questions assigned under Purpose. The President's consternation when he attempted to kiss

the goat goodnight deserves due attention as well as the defence Tad put up to save his mother's reputation. Try to draw a clear characterization of Tad by questioning as to why he acted as he did at different points throughout the story.

Increasing Comprehension Skills (teacher and pupils work together):

I. *Creative Expression*: An oral relay reading of the story by the better readers will be enjoyed and will help to emphasize the points discussed.

II. *Finding Proof to Support a Conclusion*: What proof do you find in the story to show that:

1. Tad was fond of animals.
2. Tad was loyal to his mother.
3. Tad was observant.
4. Tad was no sissy.
5. Tad showed thoughtfulness for his father.
6. The boys felt that they too had a responsibility for winning the war to free the slaves.
7. Tad showed resourcefulness.
8. Tad did not feel himself above his former friends.
9. Tad would make a good detective.
10. President Lincoln loved his boys.

III. Assign Workbook exercise, page 58.

Increasing Technical Skills:

I. Review the ending sound 'tion' saying 'shun'.

The word ('plantation' from 'The Legend of the Palm Tree' may be the pattern. The following words from this story may be presented to the children by writing them on the blackboard and giving the children practice in reading them:

information	protection	situation	mention
perspiration			

Others are:

vexation	attention	alteration	nation
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II. Practise words containing a silent 't' as in bristle:

whistle	match	patch	clutch
catch	mistle-toe	hatch	hutch

III. Practise also these words where sound is slightly different:

hunch	lunch	bench	ranch
much	such	wrench	

IV. Use Exercises II and III for Spelling Practice.

Broadening Activities:

The children would enjoy reading the whole book, *Tad and the Green Umbrella*—so would the teacher. Good readers might be interested in trying to find out what countries, if any, still have slaves.

LONG, LONG AGO

As we began the GOOD NEIGHBORS chapter with the story of the Good Samaritan, it has been thought suitable to end it with a little poem about its Author, the Christ, who first of all the world taught the doctrine of the brotherhood of man. It is possible, too, that the children may be reading this chapter about Christmas time or, if not, that they will be glad to find in their book a carol for their Christmas program. This is a simple, beautiful, but not very well known one. It lends itself to being spoken either in unison, or by different voices speaking each stanza. In either case, it needs a quiet, gentle mood and soft voices.

SUMMARY OF CHAPTER

In getting to know more about our 'Good Neighbors' in other lands we have visited many countries.

I. Fill in the name of the country in these statements:

1. In there are many palm groves.
2. In the washing was done twice a year.
3. In the home of the King and Queen is Buckingham Palace.

4. In everybody skates on the canals.
5. In there are crooked streets and tiled roofs.
6. In the North and the South were once at war with each other.
7. In the roads were infested with thieves and robbers.
8. In flower sellers may be seen in the public squares.

II. Think of countries where these statements are true and fill in the names:

1. is one country where children live in palaces.
2. is one country where children live in tents.
3. is one country where children live in igloos of ice.
4. is one country where children sleep in bamboo beds.
5. is one country where children are going to bed when I am getting up.

III. Assign Workbook exercise, page 60.

CHAPTER SIX

THE WORKERS

Primary children live pretty much within the bounds of home and school. They are interested chiefly in the workers that contribute directly to the comfort of that environment: father, mother, teacher, milkman, baker, grocery man, postman, policeman. Children in Grades Four, Five and Six are beginning to become conscious of the wider social community, people and activities beyond their immediate environment: the farmer who grows our food; the truck driver and railway engineer who bring it to us; the fisherman, fur trader, and lumberman who provide us with food, clothing and shelter; the miner who sends us our fuel and metals; the factory workers who make the clothes, and tools we need.

Grade Four is a transition grade, including children who are growing out of the narrower into the wider social consciousness at different rates. Because of this, the stories in earlier chapters of this fourth reader are set generally in the home or school background, while in the latter chapters we move out into the wider community. The purpose of this chapter is to give the children a very general view of the main kinds of work done in Canada, the ways in which a majority of Canadians earn their living. Simple pictures of the different kinds of work are given in stories about them, stories which, for the most part, center around children and involve the idea that Canadian children have a real part to play in the work of the nation. If the teacher wishes to do so, she will be able to make these six stories and the worker poems and play the starting point for wider reading about other kinds of work and workers. There are, nowadays, a great many excellent books, graded to suit different levels of ability, on this topic.

In this chapter, a number of technical words have necessarily been used. Most of them will be familiar enough in

the speaking vocabulary of teacher and pupil, but some of them will have less full and accurate meanings than is desirable. If the teacher has access to an encyclopedia, she will find it a useful additional reference.

PROFESSIONS

This slight, current quality verse expresses the idea of the chapter, the idea that there are many different kinds of work in the world and everyone must choose what he will work at, in language the child can read for himself. Children so often talk of what they will be when they grow up that the piece needs no introduction beyond a discussion of the picture. After the pupils have read the verse silently, teacher and class might talk over what profession the boy in the picture thought of taking up. From that, the discussion will pass naturally to what the pupils themselves would like to be. The teacher might, perhaps, stress the point that choosing one's work is an important thing and should be done carefully.

THE WORKERS

This delightful poem introduces the chapter by reminding us that there are in the world other workers beside people. The fairies work at different kinds of work, too, and are as busy as we are. The fairy bands in the poem are weavers and shoemakers, but these are only two of the many things they do.

The charm of the poem is chiefly in the delicious tongue-beguiling lilt of the rhythm, though the action, slight as it is, has definite story quality in its first step, second step, and climax scene at the Royal Dinner.

Note that the lovely music of the poem is in great part the result of the harmony of the contrasted long and short vowels, and perhaps even more, in the fine medial (middle) alliteration of l's, m's, and n's. Medial alliteration is infinitely more subtle and charming than initial alliteration or rhyme, and the poet has made delightful use of it here. It is unlikely that the children will be able to hear the music of the vowel

variations, but they will enjoy the medial alliteration as they practise the choral though, of course, without being told the name. It is for just this purpose, enabling the pupils to hear and enjoy the beauties they cannot understand, that the choral treatment of poetry is so valuable.

In preparing to read the poem to the children, the teacher would be well advised to read the poem aloud to herself two or three times, practising till she can give full value to the medial alliteration, the liquid 'l' sounds, the long, open vowels, and swinging m's and n's and so has caught the soft Irish lilt of the music.

Before beginning work with the class on the choral, discuss with them briefly the action and speeches, so that they understand clearly the 'structure' of the scene. Teach the proper names and other new words (shuttle, loom, cobblers, brogues) and have the pupils practise saying them smoothly. Then give a voice placing exercise.—Say 'loom' three times on a high, middle, and low-in-the-chest tone—to get a pleasant low pitch for the voices. On the tone chosen give resonance exercises on 'l', 'm', and 'n', practising holding the sound a little. Pass on to practise the musical phrases: Fairies of Kilfinnan, Fairies of MacCroom; send to us a shuttle, little fairy loom—almost every word group in the poem is worth practising for pitch, tone quality, softness and smoothness. By the time the pupils are tired of working on the phrases, they will know the words and are ready to be divided into choruses and give the choral as a whole.

NEHEMIAH TEABOY

Preparation for Reading:

This is a true story. Charles Clay went one day to Nehemiah's cabin to buy a pair of moccasins and the lad told him the story given here in Nehemiah's own words. The complete simplicity of the tale gives it something of the charm of the 'highest art which is artlessness', an effect which only children and great artists seem able to produce. The new words are all phonetic, most of them Indian words and especially interesting to children. The phonetic words, the

simple sentence structure, and the background of Indian life, familiar to most Grade Four pupils, makes the story good practice in informational reading for the poorer readers.

The teacher might introduce the story by having the pupils tell some of the things they know about Indians. Tell them that Nehemiah's story will give them some new and interesting information about Indian ways of living. It might be well, too, to explain briefly and very simply what Nehemiah means by 'our reserve'. When the Canadian Government took over the lands of Western Canada from the Indians, they set aside, in each province, large tracts of good land to be the homes of the different tribes forever. These lands are called 'reserves'. Nehemiah tells us how his family group of Cree Indians live upon their reserve, how they make a living, and a little about the good times they have.

Vocabulary Setting:

The new words are:

moccasin	caribou	mink	toboggan
grub*	sled*	trap-line	Nehemiah
muskrat	drifted*	Waskwatoya	moose-hide
poplar*	reserve	eskatootapanask	lynx
teepees	Bignall	trousers	lard*
Matthew	beaver	otter	snare
trader	marten	jumper	Teaboy

Little Dictionary words are:

trader	jumper	moccasin	teepee
wigwam	reserve	eskatootapanask	Waskwatoya
Nehemiah	Teaboy	toboggan	

Animal Words:

beaver	moose	caribou	marten
lynx	muskrat	mink	otter

I. The teacher might write the vocabulary list on the blackboard and use it as a test of the pupils' ability in phonics, discovering at the same time for how many of the

words the children also know meanings. Mark those the meanings of which are unknown and leave them to be picked up from the context.

II. Practise the pronunciation of the proper names and of the amusing 'eskatootopanask'.

Purpose:

Read to find out what three kinds of work the Indians do: hunting, trapping, trading. (Collecting facts)

Discussion:

Question to get the three headings as above. Discuss the reasons why the Indians chose these kinds of work and the kind of training boys would need to prepare them for success in it when they grow up.

Increasing Comprehension Skills (teacher and pupils work together in Exercises I and II):

I. Draw Conclusions:

Was Nehemiah right when he said that school was of no use to a *man* like himself? Does school give any training that would be of use to Nehemiah? Could the Indians of today get on without school?

II. Choose the Central Topic:

The story is mainly about:

1. How tea came to Canada.
2. How the Indians named their children?
3. The work of the Cree Indians?
4. Mr. Clay's visit to Nehemiah's cabin?

III. Choosing Pertinent Facts and Organizing them:

Write the following headings and with readers open, the answers to the questions underneath each:

A. Hunting:

1. What animals did Nehemiah's father hunt?
2. What use was made of each?

B. *Trapping:*

1. What 6 animals were trapped?
2. How many traps might there be in a trap-line?
3. What kind of snares were used for the lynx?
4. Where did the father and the big brother go to trap the white fox?
5. How many months were they away on the white fox hunt?
6. Where did Nehemiah and Moses set their trap-lines?
7. How long were they away on their trapping trip?
8. What kind of trapping was done in the spring?
9. Where did they go to trap rats?
10. How long a journey was it?
11. How did they travel (1) going, (2) returning?

C. *Trading:*

1. What kinds of food would they likely get from the white man?
2. What did they get from the white man to help them in their work?
3. What price did Nehemiah expect they would get for the rat skins?
4. What skins do you think were the most valuable?

IV. *Giving Directions:*

Arrange these sentences in the correct order to explain how a rat-hunt is carried on:

Put your canoes on the top of the jumpers.

Pack two jumpers for a four day trip.

Carry enough flour, lard and tea to last till the ice goes out.

* * * *

At first you must trap through the ice.

Set up pole Teepees beside the lake.

Cover the teepees with bark.

Place it to look as if it had drifted there.

When the ice melts lay a young tree along the bank.

Fasten the trap to the tree just under the water.
If you choose a place where the rats are likely to climb up you will get a good catch.

Increasing Technical Skills:

I. Review the vocabulary list on the blackboard and take up the meanings of the words left to be gathered from the context. Have the pupils use each of these in a sentence.

II. Give phrase flashing practice on Indian-life word groups from the selection: thirteen winters ago; the Cree tribe of Indians; the white traders; live on our reserve; fire-toboggan; trap the white fox; etc.

III. Have the pupils write the words of the vocabulary list, each under its proper heading: Indian words; animal names; proper names.

IV. Assign Workbook exercise, page 61.

Broadening Activities:

Make a collection of pictures of Canada's Fur-Bearers. Cut-outs or models of these animals might be placed on a map of Canada's great Northern Forest region. This would be a valuable contribution for a group to make.

The Beaver magazine, published by The Hudson's Bay Company, Hudson's Bay House, Winnipeg, gives valuable information on this topic.

If there is an encyclopedia in the room, the teacher might give the pupils a lesson in the use of it. Discuss the alphabetical arrangement of the material and explain the difference between it and a dictionary.

Divide the pupils into groups and assign an animal to each group to make a report upon. The reports might answer the following questions:

1. What does your animal look like? What does he eat? What are his habits? What is the value of his fur?
2. What are the possible dangers in hunting him?
3. What is a trap-line like?

RESCUED BY RADIO

Preparation for Reading:

This is another story for the poorer readers. Its simple form makes it possible to present twenty useful new words, most of them already a part of an average Grade Four child's speaking vocabulary. This is a 'city' story. Its simplicity is the pleasant, cultivated simplicity of a teacher and a great contrast to the artlessness of Nehemiah. The teacher will enjoy this contrast, though no attempt should be made to point it out to the children. They will all, no doubt, be familiar with the radio, but it might be well for the teacher to make sure that they also understand where the voice comes from, the existence of the broadcasting station, and something of the work of the announcer. If the pupils have done any broadcasting, real or imaginary, this will be unnecessary. The lesson might be followed by a visit to a broadcasting station if such a visit could be arranged.

Vocabulary Setting:

The *new words* are:

wrinkled	thrillingly	hopefully	creaking*
fuzzy*	wagged*	honking*	broadcasting
throb*	comical	petal	microphone
nestled	whizzed*	elevator	signalled
astonishment	Nero	cheery	crouched*

Little Dictionary words are:

signalled comical elevator

I. Group the phonetic words under:

1. Sound words: honking, creaking, throb
2. Movement words: wrinkled, wagged, crouched, whizzed.

Note that with fuzzy and whizzed the sound suggests the meaning.

II. Give phrase flashing practice on such radio phrases as: 'before the radio'; 'the announcer'; 'one-legged round things';

'called microphones'; 'the bedtime story'; 'pull up your chairs'; 'the loud speaker'; 'the broadcasting station'.

Purpose:

Read to find out how a mystery was solved and also something of the work done by radio service, including its value. (appreciation and the addition of useful modern words to the pupils' reading vocabulary.)

Discussion:

By question bring out who was mystified, what the mystery was and how it was cleared up. In a country school, it might be wise to build up a picture of the heavy traffic of a busy street. Discuss the feelings of one lost there and bring out the point that Rags did exactly the right thing, for, when caught in traffic, the safety rule is 'stand still'. Discuss briefly also the two inventions: telephone and radio, that help to find lost dogs and children too, explaining that many trained workers are required to operate these two great services.

Increasing Comprehension Skills (pupils work with books open):

I. Making Notes and Organizing Informations

Write down the two headings: (1) What Rags did; (2) What Bill did. Underneath each heading copy the notes that belong there in the order in which they happened.

Rags leaped into the street.

Bill stopped his car.

Bill examined Rags to see if he was hurt.

Rags wagged his tail.

Bill signalled the cars to pass.

Rags saw a little girl.

Rags crouched low.

Bill took Rags to the broadcasting station.

II. *Draw Conclusionss*

Complete the following sentences with the right word or phrase from the list below:

1. Dogs can listen to the
 2. When the street is full of cars it is
to cross.
 3. When caught among cars the rule is
 4. The radio tells of the lost one to
 5. The telephone tells of the lost one to
 6. The radio and telephone are very
- stand still; radio; his own family;
useful; all the people; dangerous;

Increasing Technical Skills:

I. Give eyeful reading practice on the paragraph telling what happened to Rags in the traffic; and the passage running from "In a few minutes they stopped", to "at Mary's feet".

II. To review syllables, and accents. List the new words on the blackboard. Have the children decide on the syllables and accent marks for each word and then check with those given in the dictionaries in the classroom.

III. To help in the recognition of variant 'e' sounds. Write the words that have the same 'e' sound as the first word:

- (a) petal meat elevator Nero nestled met
(b) cheery creaking street enter heard hear

IV. *Enriching the Vocabulary*: Workers in radio or telephone work know the meaning of the following words. Write down the headings: (a) Radio; (b) Telephone; and write each of these words under the proper heading:

receiver dial operator announcer tubes
mouth-piece broadcast microphone studio wireless

V. Assign Workbook exercise, page 63.

Broadening Activities:

Practise in the correct use of the telephone to develop

habits of courtesy and good speech should give valuable training in citizenship, and speaking into a microphone is an excellent aid in developing good enunciation and correcting speech defects. A model of a microphone and a toy telephone can easily be made or obtained. If possible, visit a broadcasting station. Some of the larger broadcasting stations might be pictured on the map previously made. Long distance phoning might also be practised and rates from one Canadian center to another reported on by the good readers.

THE WONDERFUL FISHING OF PETERKIN SPRAY

The Wonderful Fishing of Peterkin Spray is one of the best poems for children yet written by a Canadian. Its story is a jolly blend of faery and reality; its rhythm an equally pleasant mixture of recitative and ordinary speech. Its effect should have something of the humor of the song that is partly said and partly sung; the change from one to the other is always amusing.

Peterkin's is an airy journey, but he travels much farther afield than most pilots, right up to the sun's back door, the moon-man's gate, to Mars and the Big Dipper. Introduce the lesson by questions to find out how many of the heavenly bodies named, the children know; the sun and moon certainly, perhaps the Big Dipper too. Sketch on the black-board a big circle for the sky and within it a blazing sun, smiling moon, fierce-looking Mars, the long path of the Milky Way with the Big Dipper in its place. This, and a word to make sure that the pupils know what a pedlar is, should prepare for a vivid mental picture of Peterkin's calls; his conversation with Mars, and the final reckless discharge of the whole cargo into the Big Dipper.

Peterkin is a gay adventurer and the poem calls for real dramatization with the speakers using plenty of variety in tone and expression. There are some splendid phrases for speech practice, e.g. 'The cook doesn't need'; 'so light that 'twas half past eight'; 'to my next eclipse'; 'here's a kettle of fish'; these and many others take careful practising, each phrase by itself, over and over, to give each vowel its value

and each final consonant its due emphasis without dragging or losing the beat. Another point for careful practice is the need of each speaker or speech group, to come in exactly on the beat after the last speaker, so as not to spoil the rhythm. The poem is effective when recited as suggested in the text, but it is easier to do in unison, or with different groups taking different stanzas. Or, teacher and pupils may prefer to work out their own pattern, which is best of all.

SAVING THE SALMON

Preparation for Reading:

Having had good fun with Peterkin Spray, boys and girls will be ready to settle down to serious thinking in this lesson. The boys will, no doubt, have been fishing; the girls will at least have seen someone else doing so; all will have tasted salmon. These experiences will have prepared them for interest in collecting a few facts about the delicious pink fish which appears now and then on their plates and in their sandwiches.

Introduce the lesson by a little talk of fishing and fish. Have pictures of fishing and fish to show. Question as to what different kinds of fish the children know; try to get the name 'salmon'. Explain that many Canadians make their living by fishing; that salmon is our most valuable fish; that it is found on both the east and west coast of Canada; and that a great many are caught and sold each year. Deduce the fact that, if many are caught, there cannot be so many left in our waters and that it might be that by and by Canada would not have any salmon left. This story tells how we try to prevent that happening and save our fish.

Vocabulary Setting:

The *new words* are:

salmon	hatch*	liver*	burrow*
trench*	netted	milt	hatcheries
healthy	fry	bruised	trough
yolk	suspended	sockeye	fertilize
fingerlings	gravel	gravel	
fisheries	trout	tilted*	

Little Dictionary words are:

hatcheries trough fertilize suspended milt

Fish words are:

salmon sockeye spring-salmon milt fry
fingerling

I. On the blackboard, build up the words: bruised, netted, tilted, suspended, healthy, fisheries, hatcheries, from the root word getting the meaning first of the basic form and then of the derived form. Check the meanings of Little Dictionary words with the dictionary.

II. Have the word 'trough' looked up and associate with it 'trench' and 'burrow'. Have 'fertilize' and 'milt' looked up, but leave the other 'fish' words to be picked up from the context.

III. Give eye-movement drill in (1) finding the new words on the page of the text, and (2) finding and reading aloud word groups with fish words in them.

Purpose:

This short, informational selection is a good one to use for testing speed and comprehension.

No. of Words: 481; Reading Time: 5 minutes, 20 seconds.

After preparatory discussion and word study, the children should be asked to read the story and stopped at the end of the time designated. Those not completed may put a ring around the word they were reading when time was called. Thus their speed may be determined and compared with previous records to note individual progress. The slower readers should then be allowed time to finish before the comprehension test is given.

The following exercise tests ability to:

1. find the main thought
2. locate definite pieces of information
3. recognize word meanings
4. make simple reasonable inferences, as suggested on page 3 of the introduction
5. organize information

Comprehension Test (pupils work with books open):

I. This story is mainly about:

- (a) a favorite food of Canadians
- (b) the life of the salmon
- (c) the enemies of fish
- (d) the work of the Government fish hatcheries.

II. Complete the sentences:

1. The reason the Government is saving the salmon is because:
 - (a) so many salmon eggs
 - (b) so many salmon are every year.
2. Many eggs do not hatch because:
 - (a) they are
 - (b) eat them.
3. The mother salmon lays her three thousand eggs in
4. She covers the eggs with
5. The baby salmon are eaten by
or
6. The salmon that live to reach the sea are caught by or
7. The mother salmon goes upstream hundreds of miles to
8. Many of the mother fish are killed by trying to
.....

III. Write short answers:

To save the fish from dying out, what has the Government done?

How are the eggs fertilized?

When is feeding of the baby fish started?
.....

What food is given the baby fish?

IV. Choose the right answer:

Men set their nets at the mouths of rivers

1. because the river is wider there?
2. because the water is fresh there?
3. because the net will be in the path of the salmon?

Planting the fish means

1. putting them in the sand.
2. putting them in the ocean.
3. putting them into the river.

V. *Word meanings:*

Match the words and word meanings:

fingerlings	baby fish just hatched
fry	a kind of salmon
sockeye	fish old enough to be freed

VI. Arrange in right order the steps that are taken in fish breeding in the hatcheries:

The eggs are put in hatching baskets and suspended in troughs.

The eggs are washed and allowed to harden.

The eggs of healthy mother fish are taken.

The fingerlings slip into the river.

The fry are put in the hatching trough.

The eggs are sprayed with milt.

VII. Assign Workbook exercise, page 66.

Broadening Activities:

The class might enjoy painting a picture, or a frieze of the life story of the salmon. The good readers might read to find out what other methods are used to preserve salmon. (One of these is to make the trip of the mother salmon from the sea to the spawning ground easier and safer by adjustments in the river bed and banks. Many of the hazards and dangers are being removed.) They might also read to find out how salmon are canned and report upon the topic to the class.

ELISHA SAVES BUTTERCUP

Preparation for Reading:

This is another 'saving' story, but of quite a different kind. It tells of a little town boy working on a farm for the summer and of how he earned a cow for his own. Farming is Canada's largest industry. More than half the boys and girls who read this story will be farm boys and girls. They will need little, if any, content setting. Even town children in Canada know a good deal about farms and farming. For them, however, it might be wise to introduce the lesson with some talk of cows. Question to discover what the children know about cows, and how they feel about them, to make sure that they understand how terrifying a large, red, wild-looking cow can be, and how very large and full of teeth her mouth is. The teacher will know best how much of this is needed to prepare for understanding and appreciation of the scene in the barn. For the point of this story is not facts about farming, but the courage of a small, timid child who, in an emergency, showed himself braver than a man.

Vocabulary Setting:

The *new words* are:

maple*	affectionately	timid	ginger
sob*	stupidest	trump*	peeled*
lantern	shiny	strides*	tangled
pried*	crooked	turnips	choke*
scrunched	yeast-cake		

Little Dictionary words are:

affectionately scrunched yeast-cake

Phrases: wild-looking eye; long jerky strides; free will boy; pasture bars; peeled my legs; having his hand dressed; you're a trump; long skinny pipe-stem.

Proper Names: Mrs. Baxter; Mr. Came; Elisha; Rebecca; Hannah; Moses; Riverboro'.

I. The Little Dictionary words should be looked up by the children under the supervision of the teacher.

II. Give an eye movement exercise to discover the proper names in the text and have them pronounced.

III. Have the phrases read from the blackboard and then discussed to make the meaning clear. Understanding them will increase the appreciation of the selection.

Purpose:

Read to find out how a little boy kept his bargain and won a cow. (appreciation of character.)

Discussion:

Discuss the terms of the bargain: why Elisha was ready to give up, and why, in the end, he was able to conquer his fear. Help the children to put together a picture of the final scene in which Elisha is the hero; the background of dark stable with stalls of other cows clanking their neck chains now and then; the circle of women with lanterns held high; the foreground with the men working in the flickering light and poor Buttercup coughing and tossing her head. Into this scene enters Elisha, shivering in his barefeet and trousers. Build up a character study of the little boy, timid yet brave. Contrast him with the others; Mr. Came, the hard bargainer; Moses, awkward, but willing; Bill Peters, a booster who made excuses. In conclusion, two questions may be stated for the children to think about:

1. Was Elisha a coward?
2. Why was the huge, fearsome beast suddenly transformed into a gentle, loving pet?

Increasing Comprehension Skills (pupils work with books open):

I. Character Appreciation:

1. List the words and phrases that describe the cow.
2. Choose from among the following words and phrases all those that describe Elisha's character: honest; silly; boastful; determined; truly brave; a sissy.

3. Complete each of the following sentences by adding a word, or phrase from the list below:

- a. Mrs. Baxter was a lady.
 - b. Rebecca was at Mr. Came.
 - c. Mrs. Came liked things.
 - d. Mr. Came was a man.
 - e. Moses wanted to be
 - f. Bill Peters was of Buttercup's mouth.
- angry; afraid; mean; pretty; kind; helpful.

4. If you were going to read this story aloud, or act it, what kind of voice (choose from the words in column II) would you use for:

Column I		Column II	Key
a. Elisha	1.	indignant	3.
b. Mrs. Baxter	2.	quiet	5.
c. Rebecca	3.	small, timid	1.
d. Mrs Came	4.	loud, boastful	2.
e. Mr. Came	5.	gentle, friendly	7.
f. Moses	6.	loud, friendly	6.
g. Bill Peters	7.	harsh	4.

II. Assign Workbook exercise, page 67.

III. *Creative Activity*: Use the selection for oral reading, or dramatization.

Increasing Technical Skills:

I. Finding the opposites of words in the story. The teacher might write words such as these on the blackboard and have the children suggest the opposites.

crooked jerky stupidest timid shiny

II. To discover how the addition of 'est' to a word affects the meaning of the word, list pairs of words such as the following:

stupid	clever	smart	smooth
stupidest	cleverest	smartest	smoothest

Have the pupils compose sentences containing these 'est' words.

III. Examine 'pry', 'pried'. List other words that end in 'ry' and have the same past tense form as: cry, cried; try, tried; fry, fried. Use these words in sentences.

IV. Recall: hatch and fish. From these root nouns build up hatcher and fisher; then hatcheries and fisheries; getting the meaning of each form in turn. Continue with words such as can, tan, factory.

Broadening Activities:

New Chronicles of Rebecca, the book from which this selection is taken, is perhaps too advanced for Grade Four's own reading, but they would enjoy hearing it read aloud.

THE SOWER AND THE SEED

The Parable of The Sower, from the Bible is classic literature. Both thought and form are famous, part of the heritage of our English language, quoted and referred to constantly. Acquaintance with this and other great passages of the Bible, as with Mother Goose, the famous fairy tales and myths, the great tragedies of Shakespeare, is an essential in the education of all cultured people.

Both literal and figurative meanings of the *Sower and the Seed* are within the grasp of a Grade Four pupil. Even the poor readers can understand the literal meaning that there are different kinds of soil and that good soil produces good crops, while sandy or rocky soil produces poor crops. Usually also, poor, as well as good readers, can grasp the figurative meaning that boys and girls are like fields and that if they are good 'fields', taking in what the teacher teaches them and remembering it, they will learn, and be able to do many useful things, that is, produce good crops.

Introduce the passage by questioning the pupils about the different kinds of ground they know of and bring out the point that good ground produces good crops and vice versa. Explain that this is one of the stories that Jesus told his pupils; that it is a parable, that is, a story told to teach us

something. Explain also the biblical words: 'sixty-fold'; 'thirty-fold'; 'scorched'; 'devoured'; 'forthwith'.

The passage has been arranged for choral reading or recitation and is effective when rendered as suggested in the text but the teacher may prefer her own arrangement. The passage has very beautiful vowel sounds and fine vowel variations in the word groups. To give full value to these the teacher should use a low pitched voice with plenty of resonance and read rather slowly, letting the voice dwell a little on important words and making good pauses after the word groups. Avoid monotony by varying the position of the climax word in the different groups rather than by variety of pitch.

To prepare the children for their reading or recitation, give voice placing practice, e.g. have the pupils repeat the word 'fall' three times; high, medium, and low. Repeat with other words, working for a full, soft tone on the lowest note they can take comfortably. Practise also such phrases as 'the Sower went forth to sow', as mouth and throat opening exercises. Give resonance exercises on m, n, ng, working for a good humming tone, before beginning work on the passage itself.

O PRAISE THE LORD

This, the shortest of the Psalms, may be used as a 'memory gem'. Help the class to see that it means that we praise God because He is kind and true to us. Have it recited in unison with full tones as a morning exercise.

ADVENTURE IN A LUMBER CAMP

Preparation for Reading:

This is a true story and Lucy Jane is a real little girl, though her name is not Lucy Jane. It is again a story of the kind of courage that results when 'love has cast out fear'. As Elisha had worked with Buttercup until his affection for her made him brave enough to put his hand into her mouth, so Lucy Jane had learned to love the great woods and was not afraid of them. The story is 'current' in quality, but its

background of life in the woodland that is so large and valuable a part of Canada, its simple description of the processes by which the trees are turned into lumber, and its account of how the lost child kept her head and found her way home, make it worth reading.

As a 'current' story it needs little introduction for pupils who live in wooded country. In prairie classrooms, however, the teacher should, by pictures and description, try to give the children some idea of the appearance of the forest. Recall the flight across Canada made in chapter One and the different regions seen then. Explain that the prairies stretch in a wide band across western Canada, but that just north of them there is a great belt of forest running all the way across our country from east to west. Put together a picture of the woods: the tall trees, dark firs, light green birch and poplar, graceful elms, beech, maple. Sometimes thick underbrush covers the ground, sometimes it is clear and one may walk as in a park; always there is the whisper of leaves, the creaking of branches, the chatter and song of birds, the shy movement of small animals and often the sound of water, for our woods are full of streams, large and small. The selection should be read mainly for pleasure, but the passage about the operation of the saw-mill provides material for work-type reading.

Vocabulary Setting:

The *new words* are:

coughing	scooped	discourage	sank*
leaf	lonely	whoop*	raspberries
gaily	chirping*	hurled	spilled*
porridge	pints	tramp*	camps*
spruce	hugged*	briskly	enchancing

Little Dictionary words are:

hurled	scooped	enchancing
--------	---------	------------

Proper names:

Mr. Thomson	Lucy Jane	Mr. Avery	Sandy
Jingle Puss	Jim		

Lumber words:

spruce	poplar	tree-doctor	saw-mill
board	boom	steered	logs

I. Have the proper names pronounced and the Little Dictionary words looked up and used in sentences.

II. Build the 'ing' and 'ed' words from the root, getting the meaning of both root and derived (the continuing and complete: 'He is doing it'; 'he has finished doing it') forms.

III. Give eye movement practice to find 'continuing' and 'finished' words.

Purpose:

Lucy Jane spent one of the *grandest* summers she ever had at her father's lumber camp. Read to find out what she did to make it such a grand adventure. (appreciation of character and collecting facts.)

Discussion:

Draw attention to the word "adventure" which implies something new, unusual, and exciting. Discuss all the things Lucy Jane did which were new to her, her most exciting experience and how she kept her presence of mind when she was lost. The children may suggest what they would have done under similar circumstances.

Increasing Comprehension Skills (pupils work with books open):

- I. *Organizing Information:* The following sentences tell about the work of logging. Arrange them in order to tell the story: *From Tree to Log*.

Then the buckers cut the trunks to log lengths.

The trees to be cut down are marked with a big 'X' by timber-cruisers.

Fellers begin near the top to cut the trees.

When the tree is about to fall "Timber-r-r! Look out below!" is shouted.

High-riggers with the aid of ropes and spurs, climb the trees.

High-riggers get ready for the fellers by stripping the tree of branches.

Everyone stops in his work to watch a big giant smash its way to earth.

The cruisers also estimate the number of feet of lumber in the tree.

A similar story can be made for—“*From Log to Lumber*”.

II. *Meaning from context:*

Match the word and its meaning:		Key
timber-cruiser	1. one who cuts the trunk into logs	4.
high-rigger	2. one who fells the tree	3.
feller	3. one who gets the tree ready for cutting down	2.
bucker	4. one who marks the tree for cutting	1.

III. Assign Workbook exercise, page 67.

V. *Creative Expression:* Paint a frieze depicting the story: *From Tree to Lumber*.

Increasing Technical Skills:

I. Recognizing abbreviations: Mr., Mrs., Dr., T.C.A. p.m., a.m., Can., Man., Alta., Sask., B.C. Have the children suggest others in which they are interested.

II. Give phrase flashing practice with four and five-word phrases as: pattern of gold and green; behind a big spruce; onto the running-board; brought a shower-curtain; tops of the tall spruces; etc.

III. Make a list of the berries in the story: raspberry; raspberries. Collect words ending in ‘y’ that add ‘ies’ to form the plural.

IV. Write four words with ‘dis’ as a prefix as in discourage. Write four words with ‘en’ as a prefix as in enchanting.

Broadening Activities:

Talks on Conservation should be given, followed by some form of constructive activity, e.g.

1. Posters on Care of Trees.
2. Posters to prevent destruction by fire.
3. Observation of trees to discover fungi, the lazy plants which eat the food the tree prepares. (Tree doctors remove these and treat the wounds made.)
4. Observation of trees to discover insect enemies.

The spruce budworm destroys millions of spruce and fir annually. It is a small brownish caterpillar which feeds on the opening buds and young needles of balsam, fir, and spruce, during the spring. As soon as hatched, the young caterpillars spin small silken nests in which they pass the winter. The following spring they start to feed.

To destroy insect pests many methods are employed:

1. felling and burning infested trees.
2. dusting with poison powder scattered by planes.
3. bringing in parasites from abroad to destroy the tree pests.

Effective control of insect pests depends upon timely detection of their presence. Everyone, including school students, can make a practical contribution by reporting all cases of unusual abundance of forest or shade-tree insects which they find. Such reports should be sent to,—

The Dominion Entomologist, Ottawa, Canada, marked:
“Attention of Forest Insect Survey”.

Specimens of the insects should be packed in small boxes, with some of the plants on which they were found feeding. Packages up to 16 ounces in weight can be mailed free of charge. All shipments are officially acknowledged and information on insects furnished on request.

This Information and Instruction from—School Broadcasts Programme, 1944-45.

There are many interesting stories about the woods, logging, and lumbering. *Pogo In a Lumber Camp* by Jo

and Ernest Norling is simple enough for the poor readers; good readers will enjoy the *Paul Bunyan* stories as a contrast to the informational material on forest fire fighting and forest conservation they should read. See Book List for books about the woods.

KWAH

Preparation for Reading:

This is a mining story that the children will read for pleasure and which yet contains a few facts about mining and a number of useful modern words. The teacher might introduce it by questioning the pupils to discover what they know about minerals and mining. Have them name familiar minerals used about the home: coal, iron, aluminum, nickel, silver, gold, and make sure they understand that these come out of the earth; that the places where they are found are called mines; the men who search for them, prospectors; and the men who dig them up, miners. The teacher might explain, too, that Canada is rich in minerals and that many of her workers are miners. The great mining centers might be pointed out on the map: coal, salt in the Maritimes and Alberta; aluminum, asbestos in Quebec; copper, silver, nickel, iron, gold in Ontario; coal on the prairies; gold, silver, zinc in British Columbia and in the Northland.

This story is about a young prospector for gold. The scene which has changed from the trapping country of Manitoba, to the farms of Saskatchewan, and the woods of Alberta, now changes again to the mountains of British Columbia. The teacher should recall the mountain scenery of Chapter One and help the children to picture the bare hillsides and rocky valleys with small streams running through them; the cabin of the prospector; his heavy clothes and boots, the hammer, pick, and shovel with which he went out each day in search for the yellow nuggets that would point to the mother-lode.

Vocabulary Setting:

The *new words* are:

beetles*	lode	muffled	nuggets
gangster	rifle*	demon	prospectors
bucket*	hoodoo	fir*	

The *Little Dictionary words* are:

lode	hoodoo	nuggets
------	--------	---------

I. Prospector, lode and nuggets will have been mentioned in the introduction. Present them now on the blackboard for recognition and pronunciation. The others may be left to be picked up from the context and checked later.

II. Give phrase flashing practice on the conversational phrases of the first page of the story.

Purpose:

Read to find out how a prospector struck gold and who helped him. (enjoyment and collecting facts.)

Discussion:

Question to test the pupils' understanding of the story, developing the incidents in sequence leading up to the climax. Discuss the taming of Jacko. Some of the children may be able to tell about experiences they have had in training pet birds. Do you think Jacko knew what he was doing when he led Ted to the mother-lode?

Increasing Comprehension Skills (pupils work with books open):

I. *Drawing Conclusions:*

This story provides good practice in drawing simple conclusions.

Do you think these statements true or false? Write the word 'true' after each one you think true, and the word 'false' after each one that you do not believe:

1. It is difficult to train crows.
2. Gold is easy to find in British Columbia.
3. Crows eat rattlesnakes.

4. Ted thought Jacko a great help in finding gold.
5. Ted and Jacko understood each other.
6. Ted wanted to kill Jacko when the bird followed him.
7. Crows have keen eyesight.
8. Crows make good pets.
9. Crows, like parrots, can be taught to talk.
10. Success in prospecting is mostly luck.

II. *Choosing the Main Topic:*

This story is mainly about:

- The building of the cabin
- The saving of Jacko
- The taming of Jacko
- Ted's search for gold

III. *Selecting Pertinent Facts and Organizing Them:*

Some of these things happened in this story, others did not. (a) Place a cross in front of all those that do belong to this story:

- Nehemiah was afraid of eskatootopanask.
- Moses wanted to help Buttercup.
- 1. Ted saved Jacko from the hawk.
- Peterkin Spray sold fish.
- 3. Ted thought Jacko was a hoodoo, so he left him at home.
- Bill took Rags to the broadcasting station.
- 5. Jacko dropped gold nuggets into Ted's hand.
- Lucy Jane sat on a stump.
- Rebecca heard Mr. Came making fun of Elisha.
- 4. Ted aimed at Jacko.
- 2. Jacko flew with Ted on his prospecting trips.
- Salmon are bruised on their way up the rivers.
- 6. Jacko led Ted to the mother-lode.
- (b) Number the sentences that tell about Ted and Jacko to show the order in which the incidents happened.

- (c) Choose another title for the story and write it at the top of your page.
- (d) Copy the sentences you have numbered in correct order under the title.

IV. Assign Workbook exercise, page 69.

Increasing Technical Skills:

I. Take up the meanings of the words that were left for the children to get from the context.

II. Give an eye movement exercise to find these words in the context and have the sentences read using the meanings instead of the words.

III. Give eyeful reading practice on the conversational passage at the beginning of the story.

Broadening Activities:

A visit to a mine, if there is one in the neighborhood, would be interesting and informational to the class. The poor readers might find out by inquiry how people get gold out of Canadian rivers by 'panning', and demonstrate to the class how this simple kind of mining is done. The good readers might read to find simple information about Canada's mines, such as is suggested in the introduction to this story, and report their findings to the class.

The story lends itself to being made into a short written play. Or it might be dramatized or used for oral reading. Good follow-up stories are: *The Gold Rush* by May McNeer; *Pogo's Mining Trip* by Jo and Ernest Norling; and, best of all, Bret Harte's famous and delightful *Queen of the Pirate Isle*.

THE KING'S HIGHWAY

Preparation for Reading:

Freda Collins' dramatization of the famous old story of *The Stone In the Road* gathers up various kinds of workers into a natural scene full of character, action and thought. It presents the idea that there are people who are too lazy or too proud to work, and points, and drives home the thought that work is honorable and rewarded; non-workers

silly, and workers sensible, people. Scene and story are so simple as to need hardly any introduction. The teacher might begin by telling the class that she is going to read them a play about a group of people who met on the road. Explain that the road is narrow and blocked by a large stone and discuss with the class how the scene may be reproduced at the front of the classroom. When this problem has been solved and the scene arranged, the teacher should read over the list of characters, explaining the words, 'flunkey', 'herald', and 'courtiers'. The other new words: arguing, clumsy, visible, oyez, obstructing, and vengeance, may be gathered from the context well enough to follow the teacher's reading, but should be looked up in the Little Dictionary when the pupils begin to act out the play.

When the teacher has finished reading the play, discuss the characters with the class, trying to bring out the points about work and workers suggested in the introduction and any others that seem important to the teacher, or that the children bring up. Next, discuss the characters and choose a characteristic quality and way of speaking, or acting for each one, e.g. Fine lady is proud and turns her nose up at everyone; she speaks in a proud 'snippy' way. First Workman is a cross, scolding person; he speaks sharply. Second Workman is lazy and easy-going, and so on.

When the actors have been characterized help the class to choose the pupils they feel will be able to interpret them best, and have the story read dramatically, or used as free dramatization, that is, one in which the children interpret the parts by making their own speeches. Free dramatization does not produce as finished a performance, but it is more educative than acting a memorized play.

SUMMARY OF CHAPTER

A summary of seven Canadian industries is suggested here.

I. Write the title and number of the page where each story begins (pupils work with books open):

- (a) A Story of a Prospector.
- (b) A Story of a Farmer (2).
- (c) A Story of a Lumber Camp.
- (d) A Story of a Fisherman.
- (e) A Story of a Trapper.
- (f) A Story of a Radio Announcer.

II. Tell what kinds of work each of the following did:

Nehemiah was a
 Bill Lowell was a
 Peterkin Spray was a
 Mr. Came was a
 Mr. Thomson was a
 Mr. Avery was a
 Ted was a

III. List the name of the seven industries mentioned above as headings and write each of these words under the proper ones:

hatcheries	prospector	microphone	boom
eskatootapanask	spruce	mother-lode	lantern
salmon	broadcasting	nugget	trench
turnips	lantern	fingerlings	tree-doctor
eclipse			

IV. In which province is each kind of work carried on? Specific areas should be named. Some direction by the teacher will be needed in this.

If the outline map suggested previously in the chapter has been made, more cut-outs illustrating the stories could be added to complete an interesting pictorial map.

V. A series of short reports on each industry might be prepared by different groups of pupils.

VI. Or, each group might prepare a poster illustrating one Canadian industry.

VII. Give the test provided for the chapter on page 70 of the Workbook.

CHAPTER SEVEN

WORKERS' HELPERS

The purpose of this chapter is to interest the children with stories and verses about the machines they love, to train them to think of these machines as man's helpers, to help them to realize something of their value to us and their importance in building our modern social environment.

It is true, as Ralph Bergengren says, that children like their tools to work, but there is still for them in a tool something more than just 'tool' or 'machine'; it is the most engrossing of toys. The wagon, the hammer and the saw, the spade, the dump truck, have something of the living appeal of the Teddy Bear. They have characters; they are personalities. They think and talk. 'If you can understand it, it's talking, isn't it?' says Rattler.

Because boys and girls in Grade Four are still in this half real—half faery stage of feeling and thinking, we have kept their tool stories moving in that half-world, hoping to implant in their minds ideas of the close relation between man and his machine: of man's dependence upon the machine, his power over it, its value to him, and of the necessity for co-operation between the two to ensure our comfortable living in the modern world.

If the teacher wishes she may build any number of interesting and useful activities, projects, or enterprises round this chapter, e.g. A visit to some spot where a machine is working, or to a garage, or implement house; a collection of pictures, or posters, or stories, or poems about machines; an exhibit of models; a parade or pageant of machines from the stories in the chapter, etc., etc.

ABOUT TOOLS

About Tools expresses delightfully the child's love of 'real' things, of toys that work. That feeling itself expresses the dawning sense that juniors have of the seriousness of life; the

beginning of dreams of great things to be done. Nothing compliments a boy or girl more than responsibility and control of the means to discharge it; nothing discourages him more than to be fobbed off with pretence, to be talked down to, to be 'babied'.

The thought is the chief beauty in this poem. The idea that the tools men and women use are often dangerous, but because, with tools, they can do great things for the world, they dare to use them, will be comprehensible to the children, but it is not simple. It may be brought out best, perhaps, by oral reading. A setting on the topic: 'Tools and Machines are sometimes dangerous', an oral reading by the teacher, or a silent reading by the class followed by a discussion preparing for the pupils' oral reading of the selection, should bring out some of the ideas. Understanding and stating the thought in each stanza is necessary in planning the word groupings, and in choosing the climax words and the intonations of voice to be used. Speech practice on the long vowel sounds and the smooth rendition of the run-on lines should be given a practice class before the oral reading begins. When it is over, they should be ready to attempt a statement of the thought of the whole selection.

THE TRACTOR TAKES A HOLIDAY

Preparation for Reading:

Most Grade Four pupils, in both town and country, will have seen a tractor at work; for those who have not it should not be difficult to find one to visit. Having the story in mind, the teacher will, no doubt, have arranged this in advance. Country children will be familiar with the other machines in the story, but town pupils may need to have these explained to them. The pictures in the text will help, but an implement catalogue with the name and description under each machine will be found useful in further clarifying the pupils' ideas of each. The teacher might introduce the story by a brief discussion of farm work, what grows on the farm, how the land is prepared for the seed, the seeding, and harvesting. Associate the pictures with the talk. Call

attention to the fact that the machines used are large and heavy. Explain that farmers used to use horses to draw their machines, but now many of them have tractors which are much stronger and which never tire.

Vocabulary Setting:

The *new words* are:

tractor	clanked*	grinning	chew*
chuff*	chaff*	doze*	snorted*
binder	bothering	stalks*	harrow*
threshing	banged*		

Little Dictionary words are:

drawbar	shares	treads
---------	--------	--------

I. Do Test A, Workbook page 70 before reading the story. If the children do this exercise first the vocabulary of the story will become more meaningful for them.

II. Put the new words on the blackboard and have the pupils select and sound the phonetic words among them.

III. Have the Little Dictionary words looked up. Point out the sentences in which they occur in the text and have the pupils read them using the meaning instead of the word.

IV. Give phrase recognition practice on the machine phrases in the selection, e.g. 'roared and rattled'; 'puffed and snorted'; 'on his caterpillar tractor'; 'clanked and banged'; 'the great plows'; 'pulled the drills'; 'pulled a great binder', etc.

Purpose:

Teacher's:

1. For story appreciation.
2. Listing main ideas.
3. To collect facts.
4. To organize information.

Pupil's:

Let us read this story for fun. There is a good joke in it. Can you find the joke?

Discussion:

The pupils may tell what they found that was funny in the story. Help them to characterize jolly old Rattler and his friends and visualize the picture they made enjoying their holiday fun. Have the joke stated in words and apply the truth contained to personal experience. Discuss the importance of a tractor on a farm and the work the other helpers do. Contrast these machines with early ways of doing the same work. In conclusion, see that the children gain some idea of the vast amount of work involved in raising farm crops and the great part the tractor plays in supplying food for a hungry world.

Increasing Comprehension Skills (teacher works with pupils in Exercises I and II):

I. *Listing Main Ideas:*

Which three of the following sentences state the main ideas of the story?

1. Fair Day is a holiday for farmers.
2. Tractors should be kept oiled and cleaned.
3. Rattler was a powerful machine.
4. Working together can be fun.
5. Modern machines save time and labor.
6. The helpers talked with each other.

II. *Making Notes:*

Complete the following statements:

1. The part of the tractor that supplies the power is the
2. The helper that turns up the earth is the
3. The helper that rolls the earth smooth is the
4. The helper that crushes the lumps is the
5. The helper that plants the seed is the
6. The helper that cuts and ties the grain is the
7. The helper that separates the grain from the chaff is the

8. The grain is ground into flour at the
9. The flour is made into bread at the
10. With the help of the tractor these four operations were all done in one day:—
 1..... 2..... 3..... 4.....

III. *Collecting Facts:*

The necessary operations, in order, in providing bread are:

- | | |
|---------|---------|
| A | E |
| B | F |
| C | G |
| D | H |

IV. *Character Appreciation:*

Which words or phrases best describe the character?

Match the letter and the number:

- | | |
|-------------------|------------------|
| A. Rattler | 1. grinning |
| B. the plow | 2. bright, shiny |
| C. the harrow | 3. fat |
| D. the seed drill | 4. jolly |
| E. the roller | 5. cheery |

V. Assign Workbook exercise, page 71.

VI. *Creative Expression:*

The class will enjoy reading parts of this selection aloud, or dramatizing it. Drawing, or painting Rattler and his friends will be fun if the children are encouraged to use originality in characterizing the different machines.

Increasing Technical Skills:

- I. Arrange these words in the exact order in which you would find them in your dictionary:
 1. chuff, clanked, chew, covered, caterpillar
 2. several, stalks, shares, seeder, surprised
 3. tractor, threshing, treads, tired, talking

II. *Phonetic Exercise:*

1. What other words have the 'al' sound as in 'stalk'? Write or tell three others.
2. Write three other words that sound the same as 'doze', and are spelled in the same way. Write three words that sound the same, but are spelled in a different way.
3. Add a syllable to the end of each of these words to make a longer word:
roll, plant, lone, rest, barn, cheer

III. Have the introduction, the passage running from 'clank, clank, chuff, chuff!' to 'he thought he would not do one bit of work' re-read for speed practice. Tell the pupils to raise their eyes and note the time as soon as they finish. When the fastest reader finishes and raises his eyes, jot the time in seconds on the blackboard. Continue jotting down the time as often as required till all have finished. Each pupil should keep his score for reference.

Broadening Activities:

The good readers might read to find out old ways of farming, report upon them to the class and then write their reports in short paragraphs to be bound into a booklet while the poorer readers draw pictures to illustrate the booklet.

The class would enjoy reading all the stories in the *Modern Story Book* by Wallace Wadsworth. For other good books about machines, see the Book List.

THE HARBOR

The fact that this poem has been printed without a picture gives the teacher an opportunity for training the pupils in seeing an imaginary one. Explain that a harbor is a bay, or opening in the shoreline, usually partly surrounded by the land which shelters it from the great waves and storms of the open sea or lake. Inside the harbor, the water is usually quiet and ships can come up to the dock, ride at

anchor, or move about comfortably. Good harbors usually have cities, ports, built beside them with big docks for the ships to tie up to while they load, or unload their cargoes. This harbor seems to have a big port built beside it, as there are so many ships in it.

Explain 'ferries' and 'spars' and, by question, help the children to put the picture together in imagination. in preparation for sketching, or painting it. e.g. How large is this harbor? What shape is it? Do you see hills, or mountains back of it? Does a river run into it? Where is the opening to the sea? What color is the water? What does the water do in the day time? On which side is the city built? Where are the docks? the floats? the ferries? Where are the ferries going? What do they carry? How could you tell a freighter that had come 'from a distant shore'? What colors will the passenger steamers be painted? What do the sailors put on the spars at night? What ships will have sails? What ships will have spars? Etc.

As an interpretive activity have the pupils sketch, or paint the harbor scene. If desired, an interesting frieze might be made of it.

THE CHICKEN BROODER

Preparation for Reading:

Electric power is, probably, man's greatest 'helper'. The use of electrical equipment of one kind or another is general in all parts of Canada, nowadays. Most children in both town and country know something of radio and movies; many see electric power in daily use about them in the home and community. This informational story has been chosen to show electric power 'helping' man to do his work and to give practice in reading to understand the purpose and working of a very simple machine.

Town, and many country children, will need no introduction to the electric light bulb, the electric fan, the plug-in, the extension cord. For pupils unfamiliar with these things, the teacher should describe rather than try to explain them.

In Grade Four, it should be enough to say that the power is made in the power station and carried by a wire to the plug-in place in the house, or barn. When one wants to turn on the radio, electric iron, or chicken brooder, one has only to plug-in the radio, or brooder cord. The power then flows through it to the machine and makes it work. If possible have the objects themselves at hand to illustrate the explanation.

Chicken brooders will also be well known to country children in British Columbia and in many other parts of Canada; and almost all Grade Four pupils will know that eggs are placed under the mother hen who keeps them warm under her feathers till the chickens are hatched. For those who know only this method of hatching, the teacher should explain that just as we have fish hatcheries, so large chicken farmers have chicken hatcheries, where the eggs are placed in large electrically heated boxes called incubators. There the electricity keeps them warm until the chickens chip their shells and hop out. As incubator chickens have no mother hen to keep them warm till their feathers are grown, they are placed in brooders, also heated with electricity, until they are old enough to take care of themselves. This story tells what a chicken brooder is like and how it works.

Vocabulary Setting:

The *new words* are:

brooder	basement	sifting*	fuse
garage	temperature	smothering	element
bulb*	mustache	sockets	extension
screw*	outward	thermometer	replaced

Little Dictionary words are:

brooder	thermometer	fuse	sockets
mustache			

I. From the general list have the children select orally:

- (a) the words that have to do with cooking. (sifting, temperature, thermometer.)

- (b) the words that have to do with electricity or electric equipment. (bulb, screw, element, socket, fuse, extension).
- (c) the words that are parts of a house or that are small buildings. (brooder, basement, garage).

II. Have the Little Dictionary Words looked up and the pupils give the meaning of each in a sentence.

III. Give phrase recognition practice on phrases from the passage describing the structure of the brooder, e.g. wooden building; shape of a garage; light metal covers; flat peak; metal-lined; curtain of canvas; electric element; etc. When necessary discuss the meanings of these phrases.

Purpose:

Teacher's:

1. Drawing conclusions.
2. Following directions.

Pupil's: Read to find out about another farm helper and the work it does.

Discussion:

Discuss the amount of work to be done in a farm home; the part of the work the women do; Margaret's efficiency in it and her presence of mind in an emergency.

By question and blackboard sketch help the pupils to get a clear picture of the brooder and the work it does in taking the place of the mother hen.

I. *Drawing Conclusions:*

1. Why did Margaret pretend that Pete and the imaginary children were her family? (for fun).
2. Why did Aunt Mary leave Margaret to get the supper?
3. Why did she decide to make Johnny-cake?
4. Why did her aunt instruct Margaret to turn up the heat in the brooder house?

5. Why did Margaret use the extension cord instead of changing the fuse?
6. How did the short cord help?

II. *Selecting Pertinent Facts:*

Put a cross in front of each sentence that tells something that happened in the story:

1. Margaret was making Johnny-cake.
2. Margaret remembered the chickens.
3. The dentist pulled Alan's tooth.
4. Margaret found the heat off in the brooder.
5. She remembered the long extension cord.
6. Uncle David went to town.
7. She got a short cord too.
8. Aunt Mary bought a new hat.
9. Pete ate all the Johnny-cake.
10. Margaret joined the cords and the heat went on.

IV. *Make an outline:*

Make an outline by setting down the heading: *What Margaret Did*, and writing the things she did under it in the right order.

V. Assign Workbook exercise, page 73.

Increasing Technical Skills:

I. Make list of words with the prefix 're' as remind and replace. Five others will be sufficient.

II. Classifying: Write the headings 'Cooking'; 'Electricity'; 'Buildings'. Write the new words of the story under the correct headings.

III. Write the names of all the things you can think of that are run by electricity.

Broadening Activities:

The children might be interested in making a model of a chicken brooder. Pamphlets giving instructions with excellent illustrations may be obtained from the Department of Agriculture. Pictures of labor saving devices used on farms,

and in homes, might be collected for a poster on this topic. A good book to read about electric machines is : Working With Electricity, by Katherine Keelor.

THE NEW HIGHWAY

Equally with electric power, motor transport has been effective in changing our way of life from the horse-and-buggy, to the modern age; and motor transport has brought the highway. The children of today to whom the automobile is almost as common and as necessary as bread, need little instruction about the road it runs on. These verses present a picture that almost all children have seen and will be able to recall as they read, or recite the passage. It makes excellent speech practice. Give tongue and lip exercises to prepare for distinct enunciation of the front vowels and plosive consonants, and a breath control exercise to warm-up for the long sentences. Choose the climax word in each sentence stanza carefully, varying its position to prevent monotony.

COUNT ME IN

Preparation for Reading:

The class will be glad to meet Rattler again and to go with him on his great adventure, helping to build the Alaska Road. The teacher might introduce the story by telling the children of the great highway that was built through the wilderness to carry food and weapons to the soldiers fighting in Alaska during the war. Sketch the route on a simple blackboard map and explain that it was very difficult to build this road because it ran through mountains and forests where the workers had to cut their way with great bulldozers. As there were very few people living in that part of Canada and hardly any farms or stores, everything the men needed to eat and wear and work with had to be brought in by trucks. It was hard work, but very exciting, and many men and boys, trucks and tractors hurried to help with it so that the soldiers should get what they needed quickly. Pictures of the

machines mentioned should be examined and their names, and the kind of work they do learned as part of the vocabulary setting.

Vocabulary Setting:

I. The *new words* are:

purred*	bulldozer	engineers	trailer
by-pass	jeep	muck*	parka
Corporal	slash*	culvert	gravel
hauled*	civilians	span*	motto
muskeg	grading-machine	pilots	clump*
unit	pile-driver	swirling	equipment
notched	truck*	boggy	cargo
dump*	caterpillar-tractor		

Little Dictionary Words are:

parka	boggy	muskeg	civilians
culvert	bulldozer	cargo	notched
by-pass	equipment	span (for bridges)	

II. Have the Little Dictionary words looked up and discuss their meanings, particularly those with more than one meaning.

III. Give single-word recognition practice in the non-dictionary words in the new word list, discussing any that seem to be unfamiliar to the pupils.

IV. Give phrase-recognition practice on all the hyphenated words in the story and on the phrase 'Count Me In'.

Purpose:

Teacher's: To help the children understand how important machines are to men and to appreciate the social fact that great things are accomplished by co-operation.

Pupils': Read to find out how men and machines work together.

Discussion:

Review the purpose and route of the Highway. Discuss

kinds of work that had to be done in building it; the number and classes of workers needed; the kind of helpers used; why Rattler wished to be 'counted in' on the big job. By question, review what Rattler did and outline on the blackboard the trip he took. What old friends did he meet and what new friends did he make?

Increasing Comprehension Skills (teacher works with pupils in Exercises I and II):

I. *Recording Information:*

Make notes by completing the following statements:

1. The Alaska Highway was built because
2. It was to run from to
3. It is miles long.
4. Working parties began at different points.
5. It required the services of men .
6. It was built in about months.

II. Making a Summary:

Workers taking part were:

- A.
- B.
- C.
- D.

Workers' helpers taking part were:

- A.
- B.
- C.
- D.
- E.

Difficulties of building were:

- A.
- B.
- C.
- D.
- E.

III. *Making statements:*

Answer in complete statements:

1. What was the work of the 'cats', the 'bulldozer', the 'grader', 'Big Fellow'?
2. What was the motto of the engineers?

IV. *Following Directions:*

A good exercise in following directions would be drawing the route on an outline map. Oral questions would be needed as the teacher draws the map with the children and written directions might be given for completing it and printing on it the names of the places mentioned in the story.

V. Assign Workbook exercise, page 75.

Increasing Technical Skills:

I. *Classifying:*

Make a large chart. The children should look through the story to find all words named under each heading. If desired, illustrations or pictures may be sketched round the chart.

<i>People</i>	<i>Machines</i>	<i>Equipment</i>
Mike	Rattler	parka
Corporal	Trailer	sleeping-bag
engineers	cargo-trucks	tools
army-men	dump-trucks	camp-supplies
privates	jeep	boards
civilians	caterpillar-tractor	drinking-water
workers	bulldozer	gravel
planners	giant-shovel	
Americans	pile-driver	
Canadians		
Negroes		

II. Give eye-movement practice in locating these new words on the page.

III. Almost any part of the selection is suitable for eye-ful oral reading practice.

Broadening Activities:

A moving picture of, or an imaginary motor trip over the great Highway would be fun, with Grade Four providing map, pictures and talks to entertain the other pupils. A folder of pictures and post cards of the highway would be easy to collect and useful for reference. A good book about machines to read is *Diggers and Builders* by Henry B. Lent.

BIG FELLOW

FERRY BOAT AND TRUCKS

This group of modern poems will interest the children following their study of highway building, and pictures of the 'helpers' described might be collected and added to the Highway Folder. The Truck will be familiar to most children, but the fascination of watching a big shovel at work, or of crossing water by ferry will be new to many. If the poems give them a taste of it, they will have fulfilled their mission. The pupils may recall "Ferry me across the Water", by Rose Fyleman, from primary days.

The 'free verse' of *Big Fellow* makes a fine unison choral. Warm up for it with resonance, and back vowel practice. Use a 'big voice', a serious pace, and work for a chanted, recitative effect.

The Ferry Boat and *Trucks* are, perhaps, best for oral reading. Both catch skilfully the short, choppy, chattering rhythm and tone of modern street traffic. Part of the effect is given by short word groups, and part by the careful use of plosives as ending sounds. Prepare for the reading by practice exercises with lips, tongue and plosive sounds. It requires careful planning of climax words, and voice variations to get the effect without monotony.

THE STORY OF THE SKUZZY

For a hundred and fifty years the Fraser River has been the focus of exciting adventures and tall tales about them. Alexander Mackenzie brought back early stories, and the accounts of Simon Fraser's passage down the river to tide-water are still unsurpassed as hairbreadth escapes. The fur traders used the lower reaches, but the upper river was too costly in lives and furs and they trans-shipped to horses at Kamloops. Half a century later the Gold Seekers produced a new crop of wild and amusing tales. Then in the 1880's came the railway builders, fighting their way through the tremendous tangle of mountains, forest, canyon and roaring stream.

The story of the Skuzzy is a true one, the facts given authentic, but her building and trial trip are more adventurous and exciting than most fiction. The reader follows the fighting little steamboat up the terrible passage of Hell's Gate with his heart in his mouth, and sighs with relief as he triumphs with her in her safe arrival at Lytton.

The teacher might introduce the story by tracing on a simple blackboard map the course of the Fraser from the mountains down through her canyons, explaining how swift and broken mountain rivers are as they race down from the heights and how the Fraser at first so narrow and dangerous, at last finds its way down into a broad green valley through which it runs quietly, though with a strong current still, to the sea. Picture post cards of the mountains, of mountain rivers, and of Hell's Gate itself are easily obtained and might be studied at this point.

If she thinks it wise, the teacher might then tell a little about Simon Fraser and his brave fur traders who were the first to fight their way down the roaring Fraser Canyons. (See *The Canadian West*, Dents.)

Vocabulary Setting:

I. Upon a simple drawing of the Skuzzy, have the following boat and river words filled in:

bow (of boat)	nose	upstream	steamboat
compartments	boiler	roller	partitions
downstream	tow	planks	unload
paddle wheel	cargo	dock	hull

II. Upon a simple outline map of this part of British Columbia, have the following places marked and the children become familiar with the pronunciation of the names.

Rocky Mountains	Lytton	Spuzzum	Skuzzy Rapids
Lake Kamloops	Fraser	Vancouver	Hell's Gate
White Creek	Yale	Boston Bar	Pacific Ocean

III. Try to give the children a picture that will convey some idea of the rushing noise of these waters and take on the blackboard the words that show the force of the water in that part of the Fraser.

tremendous toss hurled flung.

IV. Have these words looked up in the Little Dictionary.

canyons	pilot	winch	christened	rifle
terrific	butt	blunted	stoke	

V. Have these words discovered by phonetic analysis:

diving	note	slid	splashed	paddle
chugged	whined	grip	tangle	

Purpose:

Teacher's: To give the pupils some idea of steam transport and, perhaps, to contrast it with modern power transport as described in the earlier stories in this chapter. (collect facts and draw conclusions).

Pupil's: To enjoy the story and to understand the sturdy, honest, hard working character of the Skuzzy.

Discussion:

When the words have been studied and the story read, the children will be ready to talk over the details of it: why the

Skuzzy was built, how they made her strong, what different kinds of power she had, how they got her through the White Creek Rapids, past the snag, through the Skuzzy Rapids and Hell's Gate itself, to deliver her cargo safely. A little character study of the Skuzzy herself might be worked up: how the brave little boat was like a brave man or woman: strong, determined to do her duty, trying first one way and then another and never giving up, finishing her job, and having the reward of doing so: that is finding it easier and easier to do it each time after. This almost always happens when we have hard things to do. The question as to whether the Skuzzy would enjoy running back and forth on the lake might be discussed. Talk upon these points would prepare the pupils for a comprehension test.

Increasing Comprehension Skills:

- I. Have the pupils, with their books open beside them for reference, write short answers to these questions. Have the answers marked and percentage of comprehension scored by each pupil. Review answers to questions which pupils failed to answer satisfactorily.

1. Near what was the Skuzzy built? (Big Canyon)
2. On what river did she run? (Fraser)
3. What did she have to fight against? (current)
4. Through what dangerous part of the river had she to pass? (Hell's Gate)
5. What power had she to help her at first? (engine and winch)
6. What were the first rapids she went through? (White Creek Rapids)
7. What saved her from the snag? (strong bottom)
8. What was the name of the worst rapid? (Skuzzy)
9. What extra power had she to help her there? (Chinese)
10. What did she carry to the railway builders? (food)

II. *Making Explanations* (teacher works with pupils in Exercises II and III):

Explain:

1. How William Dalton made the Skuzzy strong/ (Best timber; 20 partitions; two engines, steel boiler)
2. How the winch worked (wire rope from boat to tree ahead, wound up on winch pulled boat upstream)
3. How the Chinamen helped (They pulled on a second rope fastened to the Skuzzy and dragged her along)

III. *Drawing Conclusions:* (Character appreciation)

1. How many pounds pressure would the Skuzzy's boiler stand? (205 pounds)
2. Why did Pilot Patterson succeed where Captain Ansley failed? (Patterson studied the river)
3. What makes the current of a mountain river so strong? (The water falls down a steep incline)
4. Why were her crew proud of the Skuzzy? (She did her work well)
5. Why did they send the freight by train as soon as the railway was ready? (quicker, cheaper)
6. Which do you think was stronger, the Skuzzy, or the current of the Fraser?

V. *Creative Expression:*

The children might enjoy writing a poem about the voyage of the Skuzzy.

Increasing Technical Skills:

1. Find the little word from which diving is made.
.....
2. Slid, grip, both have the short sound of i. Write two more words that have the same sound.
3. Write two more words that end in 'le' like paddle and tangle.

4. Chugged, whined, splashed are noise words. Complete these sentences telling what made the noise.

The whined.

The chugged.

The splashed.

5. In the word bow (of a boat) the ow is sounded as in now. Here is a list of ow words some of which sound ow like o. Make lists of these words under two headings: ow words; o words.

how tow know arrow down allow snow cow

Broadening Activities:

Some of the children might be interested in making a small model of a winch to show how it would pull a toy Skuzzy along. Others might show how the Chinamen on the tow rope helped her. Good readers might find and read about Simon Fraser and his men and report to the class.

BUILDING A SKYSCRAPER

Few Canadian children will have a mental picture of a skyscraper. If possible, the teacher should have a picture (a post card will do) of one to supplement that in the text. The poem might be introduced by discussing the picture, its height measured by its many stories of windows, its use, why it is found only in great cities, what it is made of, what machines might be used in the building. In reading the poem to the class, try to put together for them an impression of the busy streets, the watching crowds and the noise of the machines. The poem is good fun to recite. The verses have the precise rat-a-tat-tat of the riveting machine. To get the effect the phrases should be spoken sharply with a sharp, very short pause at the ends of even the run-on lines, except in stanza four and five where the breath must be carried to the end of five. There are useful words and the phrase 'Jacob's ladder' to explain. The poem requires careful breathing and good plosive enunciation.

SPEED:

The purpose of this dramatization is, of course, to show the change in transportation from grandfather's day to ours and to present the idea of its increasing speed. The idea is a new and interesting one to the children for they know only the speed of train, car, and airplane. The charm of the play for them lies in the imitative effects in movement and speech that it requires. These are great fun and, at the same time, good speech and physical training practice.

In reading it to the class the teacher should emphasize the imitative effects to bring out the special quality of each actor. When preparing for the dramatization have the children practise speaking and moving at the different speeds required.

REVIEW OF THE CHAPTER

Match the letter and the number to tell the kind of work each 'helper' does:

I. Work on the Farm:

- | | |
|------------|---|
| A. tractor | 1. a cozy home for young chickens
chickens |
| B. binder | 2. sows the seed |
| C. drill | 3. crushes lumps of earth |
| D. harrow | 4. smooths the soil |
| E. roller | 5. cuts and binds the grain |
| F. brooder | 6. pulls heavy loads |

II. Work on the Highway:

- | | |
|-----------------|---|
| A. truck | 1. slashes down great trees |
| B. caterpillar | 2. drives posts for support |
| C. bull-dozer | 3. picks up great loads of earth in
its jaws |
| D. pile-driver | 4. builds up and levels off the
road |
| E. giant-shovel | 5. carries heavy loads of every-
thing |
| F. grader | 6. cuts down steep hills |

III. Assign Workbook exercise, page 79.

CHAPTER EIGHT

SKYWAYS

This chapter is largely informational and upon a subject in which all children are keenly interested and about which most of them really know a good deal. The first part of the chapter describes the airplane concretely; the latter part describes it imaginatively. The poems, and the stories, *Winged Horse* and *Dragon Fly*, liken it to different things, introducing the idea of the metaphor. No formal simile is used in the selections and no attempt will, of course, be made to teach it, but the idea of describing one thing by likening it to another is easily grasped and, indeed, commonly made use of by children.

The chapter needs little introduction. The pupils are usually eager to collect and to read anything they can find about their beloved planes; many of them will have a more detailed knowledge of them than the teacher. It is suggested that a reading period be spent in studying the pictures in the text, identifying the different types of plane, the different parts and uses of each. This will enable the teacher to discover and, where necessary, supplement the pupils' knowledge and prepare for the exercises introductory to the chapter given in the Workbook. These should then be assigned.

THE AIRPLANE

These verses introduce the plane with its various parts and present the idea that a plane is like a bird. The metaphor is a common one among adults, but it may be new to the children. The teacher might use it as an introduction to the lesson in a brief discussion of what a plane is most like and in what respects it resembles it. It might interest them to tell them that the men who invented the airplane studied birds and their flights long and carefully and that many things about a plane are imitated from the bird.

The selection may be read aloud to the class, or read silently by them as the teacher thinks best. In either case follow with some discussion of the ways in which a plane is *not* like a bird. The verses make good oral reading practice, having a number of words that need care in pronunciation, long run-on lines that require correct breathing, and enough feeling to warrant some variety of expression. If the poem is used for this purpose, class and teacher should discuss the effects they wish to produce: the kind of voice (quiet); the pace (thoughtful); the long word groups and the climax words in each. Give oral practice on the enunciation of the plosive word groups, the run-on lines, and varying position of the climax word in the different couplets before beginning the reading of the piece. A good 'follow-up' story to read or tell would be 'Daedalus' the story of the Greek boy who, with his father, made wings like those of a bird; they were the first human beings to fly.

I'M FLYING

Preparation for Reading:

Sky Ride, by Katherine Pollock, the book from which this selection was taken, tells of two brothers who had the modern youthful passion for planes and flying. Their mother kept a boarding house near an airfield where pilots were trained and the boys spent all their spare time about the field and all their spare pennies buying pictures, models, books about flying. When one of the instructors came to board at the house, the boys made friends with him. He allowed them to do small jobs for him, taught them many things about planes, and even how to fly. They had a very busy and exciting summer together. This selection tells of their first lesson in flying. This brief account of the story should be sufficient content setting for the piece.

Vocabulary Setting:

The *new words* are:

oil-pressure	hangar	throttle	gauges
parachute			

Little Dictionary words are:

confetti skids alertly dodoes
hinges

I. Review the airplane words. They may be reviewed from the illustration in the Workbook, page 80.

II. In this next to the last chapter of the book the teacher should test to ascertain to what extent the pupils can use both the 'Little Dictionary' and big dictionary, finding the words easily and choosing the right meaning to fit into the context. Use the Little Dictionary list as a test of this kind. Test use of the big dictionary by looking up and discussing the meaning of such words as: faltered; miserably; fear; promptly; shattering; evidently; released.

III. Give phrase recognition practice on the airplane phrases: 'into the harness'; 'the big hangar door'; 'ride in a cub'; 'fire-engine-red Fairchild'; 'second set of controls'; 'safety catches'; 'self-starter'; 'throttle ball'; 'motor switch'; 'left rudder'; 'middle of the panel'; 'shattering roar'; 'blurred his vision'.

IV. Give brief eye movement practice in finding the above phrases in the story.

Purpose:

Teacher's: to develop the following skills:

1. To understand directions
2. To organize information
3. To follow directions
4. To record information

Pupils':

Read the lesson a flying instructor gave two boys and try to understand the directions given.

Discussion:

Discuss for general understanding—the name and type of plane, how the lesson was given, safety measures taken, any ways in which starting a plane is like starting a car. An instrument panel might be drawn on the blackboard and

the location of the throttle switch and dials shown by the pupils. A control stick and rudder control might be improvised and their use dramatized. Reading again for specific information will be required, for the safety precautions must be carefully observed as the instructor stated: 'Never guess!'. 'If you don't know, ask'; or in this case find out.

Increasing Comprehension Skills (teacher works with pupils in Exercise I):

I. Understanding directions:

Write the numbers of the sentences. Before the number print the letter 'A' if you agree with the information; 'D' if you disagree; and 'N' if the information was not given by the instructor.

1. To start the plane they had to crank the propellor.
2. To start the motor, you pull the throttle out.
3. Turning on the switch gives the gas needed to start the engine.
4. Giving the plane left rudder, turns the plane left.
5. Stick backward, makes the plane rise.
6. The plane is banked by dropping a wing.
7. The plane is slowed down by putting on the brake.
8. Stick straight, makes the plane fly level.
9. To land you put in the throttle.

II. Organizing Information:

Arrange these instructions in the order in which they should be carried out:

Wait for the motor to warm up.

Snap on the motor switch.

Watch the dials for 120° temp. and 50 lb. pressure.

Pull out the throttle.

Release the brakes.

III. Following Directions:

Make a model of an instrument panel and dramatize the above instructions.

IV. *Recording Information:*

Make a poster and record the safety rules to follow:

1. to make sure the parachute will work.
2. to time jumping.
3. to warn by-standers.
4. to make certain orders are understood.

V. Assign Workbook exercise, page 81.

Increasing Technical Skills:

I. Use the first page of the story for eye-ful reading.

II. Review use of the dictionary.

(1) Practise opening the book and turning the pages, letting them slide through the fingers rather than leafing the pages: for instance, tell the children to think in what part of the dictionary the letter 'm' would be. No doubt they will estimate about half-way through. Open the dictionary about the middle. Slide the pages through the fingers until the word 'machine' is found—between the guide words Macedonia and Madeira.

(2) Where would the letter 'd' be? Find dodoes. See if you can find a suitable meaning.

(3) Where would the letter 'r' be? Find the word revolutions. What are the guide words?

Continue this practice with each lesson until all can find the words with a fair degree of speed.

III. *Review of the Use of the Table of Contents*

Have the pupils turn to the Table of Contents. Beginning at the first chapter call one title and then another to see which pupils can most quickly and correctly find the pages and turn up the selections. Conclude by calling the titles of several of the selections in Skyways chapter.

Broadening Activities:

Some of the pupils may already have collections of pictures of airplanes; others might enjoy starting such a collection; others still might like to make a model of a Fairchild, or other plane. A good book to read the class would be *The Silver Widgeon* by Esther Wood.

I'D LIKE TO FLY

As the poem 'Airplanes' gave us some thoughts about a plane, so 'I'd Like to Fly' records vividly the Grade Four child's feelings about flying. The feeling is keen and the rhythm and stanza structure, as well as the secondary thoughts express it accurately and delightfully. The ideas: 'above the clouds'; 'power dives'; 'barrel rolls'; 'upward zoom'; 'fill my foes with fright'; 'span the seas'; are exactly those the younger children embody daily in their games. There are a number of excellent 'sound' phrases as: 'power dives'; 'barrel rolls'; 'engine's roar'. It is indeed the rarer vowel, rather than consonant, harmony that gives this poem its heart-stirring music and lifts it so swiftly to its general climax in 'the whole wide world'.

The teacher might introduce it by discussing briefly with the pupils their own feelings about flying. Try to get those who have never flown to imagine what it must be like; then have those who have had an airplane ride describe their feelings. The teacher will do well to read the verses to the class with plenty of lilt and lift in her voice to express adequately the feeling and rhythm. Having done so, help the children to choose single words that describe the rhythm, as: smooth, quick, rising, floating, zooming, roaring, etc. Practice the long word groups as breath control exercises until the pupils know just where to take breath and can give a whole stanza smoothly with its climax emphasis on the right word. The poem sounds well given in relay, either for oral reading, or as a choral recitation, each stanza being given by a single voice, or by a group of voices as preferred.

PLAYING AIRPLANE

This informational selection follows closely the information covered in 'I'm Flying'. Most of the boys in the class will already have whittled out, or built model planes and both boys and girls will probably be interested in building a class 'Lodestar' if the teacher thinks it worth while to let them do so. The plane described in the piece was actually

built by a Grade Four class and the instructions given are based on the teacher's experience in working it out with her pupils and should be not too difficult to follow in the average school room. If it is not desirable to use the selection in connection with a project, or enterprise, it may be read silently by the class as an exercise in reading to follow directions.

The teacher might introduce the selection by questioning the pupils to find out if they know that the planes most commonly used by the T.C.A. at present (1945-46) are Lockheed Lodestar and Constellation. Lockheed has made many famous planes and many famous fliers have flown them. Amelia Earhart flew a Lockheed Vega on one of her famous journeys. The plane used for Yellowknife and Northern flying is most often a Norseman.

Vocabulary Setting:

1. The *airplane words* used in this lesson are:

pedals	throttle	elevators	rudder
dials	ailerons	stewardess	co-pilot
switch	ramp		

Little Dictionary words are:

ceiling	unlimited	oxygen	clearance
intersection	taxi	visibility	

Note: Again in this lesson use the model of the airplane in the Workbook to clear up vocabulary difficulties. To clear up radio difficulty see how many know about crystal-sets and the earphones that are used with them.

II. After the children have looked up the Little Dictionary words, use these words in sentences. Ask the children to listen to weather reports from the airports. What would ceiling zero mean? When would an airplane fly, when the ceiling was zero or unlimited?

III. Do you know of anyone who has had a meal on an airplane? The food is kept hot or cold in a *thermos*. The *stewardess* keeps the food in a pantry. You are often served with a *salad*.

In looking up the word taxi see that the correct meaning is selected.

The main purpose in reading this lesson is to understand it so well that the children will be able to dramatize it using the airplane language correctly in the dramatization.

Purpose:

Teacher's: to develop the following skills:

1. To understand directions.
2. To follow directions.
3. To make notes.
4. To record information.

Pupil's:

Read to find out how some boys made a plane and practised flying it.

Discussion:

Discuss the planning of the undertaking, who started it, who helped; the type of plane decided upon; the parts to be built; the contributions made; the success of the undertaking and the sharing of responsibilities and fun. Make clear the significance of the 'magic' words and number. Question on the parts played by the ground crew and the air crew. Discuss the importance of weather observations, how time is stated and the use of the words 'over' and 'Roger' in the conversation between the plane and control tower. The part played by the hostess on a trip should not be forgotten.

Increasing Comprehension Skills (teacher works with pupils in Exercises I and II):

I. Understanding Directions:

Fill in the measurements for a working drawing. Scale $\frac{1}{4}$ " to the foot. Some directions will be needed here by the teacher but the scale works out quite simply.

<i>Body of Plane</i>	<i>Actual Size</i>	<i>To Scale</i>
Length	feet	inches
<i>Wings of Plane</i>		
Length	feet	inches

Width — (tip to tip) feet inches
Engine Box
 Distance from cockpit feet inches
 Distance forward from wing feet inches

II. *Following Directions:*

Now make the working drawing for the construction of the plane. A demonstration by the teacher should be given. This will give the pupils practice in following oral, as well as written directions.

III. *Making Notes:*

To collect the necessary materials it was necessary for the children to take notes. Below is a list of some of the materials required. Write the use of each kind of material opposite the name of the material. The first one is done for you.

<i>Materials</i>	<i>Use</i>
1. large wooden box for	the cockpit
2. two apple boxes for	the
3. another apple box for	the
4. four long sticks same length for	the
5. gray building paper for	the
Now add to the list other materials needed.	
6.	for
7.	for

IV. *Recording Information:*

In the air the flying lanes are laid out one above the other instead of beside each other as they are for land traffic. The pilots knew they would fly at five thousand feet. Fill in the spaces to state what other information they had before starting out.

1. We have enough and
2. The are working well.
3. The supply of is sufficient.
4. Visibility is and ceiling
5. is favorable.

V. Assign Workbook exercise, page 85.

Broadening Activities:

Building a plane and control tower and practising flying as the children did, would provide a real test of ability to follow directions.

Using the plane built to take a trip over some special sections of Canada and broadcasting the flight would provide an interesting and profitable type of activity for a group who are capable of collecting information for themselves and applying it to their problems.

An illuminated map could be used to good advantage, lighting up the airports where landings would be made.

There is no limit to the uses to which plane and map might be put; other grades might also correlate their work with such an undertaking. A visit to an airport would be a valuable experience if it is possible.

ESCAPE AT BEDTIME

Escape at Bedtime has an intriguing picture of the escaped child, in his night clothes, in the dark garden with lanes of light from the house, and around and above the dark heavens crowded with moving stars. We may visualize that amazing scene with him for a moment, before he is discovered, chased, caught and carried to bed. Help the pupils to catch also the thought that "the glory kept shining, the stars going round", in his head; that a beauty once experienced is, by virtue of imagination, forever ours.

The Dog is Sirius, the brightest star in the heavens. The Plough, an English name for the Big Dipper, or Great Bear; the Hunter is Orion, the great constellation high in mid-heaven on summer nights; the sailor's star is the North, or Pole Star, and Mars, the planet nearest our earth. They are all familiar and, if the teacher wishes to point them out to the children, any star-map will give her their location in the heavens. Most teachers will probably feel that the scraps of information are unimportant compared with the moving picture of the child star-gazer and the great thought. Stevenson's rhythm is, as usual, the commonplace drumbeat, not very interesting to adults, but beloved of children and the

poem has many musical phrases that they will enjoy repeating over and over: 'thousands and millions of stars'; 'glittered and winked in the dark'; 'star of the sailor'; 'half-full of water and stars'; 'the glory kept shining'.

Such phrases sing themselves. The teacher's part, in preparing for oral reading, or choral recitation, will be chiefly to check careless enunciation and to help the pupils avoid monotony by varying the pitch of the voices and the placing of the climax words.

GREMLINS

Preparation for Reading:

This selection seemed a good one with which to introduce the imaginative section of the chapter. Gremlins, the airplane fairies, have come out of the Second Great War and seem likely to be a permanent addition to fairy lore. It has been astonishing, and heartening, to find them born out of the grim welter of mechanical warfare, as the legend of the 'Legions of Mons', the shining regiments that fought in the clouds for our men struggling against fearful odds below, grew out of the First Great War. Heartening because both suggest that the soul of man still soars triumphant above his too greedily materialistic mind.

Plane-minded Grade Four will no doubt have heard of gremlins; if not, this piece will introduce them to this new personality in their literary heritage. The teacher might begin by questioning them about the different kinds of fairies they have already met; elves and brownies; (boy fairies); water, flower, frost and tree fairies; mermaids, leprechauns, etc. A brief discussion of this kind leads naturally to the new elf, the offspring of their own air-minded world, and, at the same time, sets the newcomer in his rightful place as a member of the age-old fraternity. There are a number of cheap picture and coloring books on the market, depicting gremlins and illustrating their activities. One of these would help the children to visualize the new fairy and his activities. The teacher should also make sure that the

children understand the use and importance of the two-way radio used in planes.

Vocabulary Setting:

The *new words* are:

gasoline	elf*	radio	mischievous
widgets	ruffle*	captor*	paratroopers
tormentor*	gremlins	towing	glider
insulation			

Little Dictionary words are:

gremlins widgets glider paratroopers insulation

I. Following the introduction, present 'gremlin' and then work through the list of new words not in the Little Dictionary, making sure of both pronunciation and meaning. Stress the correct pronunciation of mischievous. Compare the pronunciations of glider and captor. Try always to get a clear cut **or** pronunciation for 'or' words.

II. Have the Little Dictionary words looked up for both meaning and pronunciation. Discuss the use of gliders and insulation.

III. Have the pupils find all the new words in the piece and read aloud the phrases or sentences in which they occur.

Purpose:

Teacher's: To test speed and comprehension and note progress.

Pupil's: Read to find out what gremlins are and what kinds of mischief they do.

Discussion:

Recall the kinds of fairies the children know and re-classify them into good and bad fairies. Discuss the work of good and bad fairies. Question about the difference between gremlins and other fairies and talk about other kinds of trouble that they could make for airmen.

Increasing Comprehension Skills:

A *Speed Comprehension Test* similar to the ones given before should be given so that progress may be judged and improvement recorded. Give the test in the Workbook. Have the children record their own scores and note their own progress on the form provided.

Increasing Technical Skills:

I. Study shifts in accent:

chief'	mis' chief (chif)
torment (tor'ment)	tormentor (tor-men'tor)

II. Find three other familiar words like parachute and paratrooper that are made with the prefix 'para'. (parawax, paraffin, paragraph.)

III. Review the 'tion' sound as in insulation. List other words with the suffix 'tion'.

Broadening Activities:

This selection provides an opportunity for the children to exercise creative imagination in drawing, painting, or modeling gremlins at their mischievous work.

THE WINGED HORSE

Preparation for Reading:

The Winged Horse is one of the most beautiful of the Arabian Nights Stories and Frances Olcott has told it beautifully. It represents the magic of the East, its lavishness, magnificence, mystery, and wonder. It is a love story, but of so general a nature as to be unembarrassing to boys and girls. Its interest is, indeed, less in the continuity, than in the incidents each of which centers round the magic horse; the arrival of the magician and his horse; the adventure of the first flight; the adventure of the Stolen Bride and her rescue from the wicked magician; the arrival of the faithful Prince; the safe return home; yet the continuity, or literary structure, is a model of careful proportion and balance: 'how it began'; 'three steps up to climax in what happened'; 'how

it ended'. This is well worth pointing out to the class. Like most stories of incident, it lends itself, after silent reading and preparation, to relay oral reading.

The teacher might introduce the story by recalling Daedalus (if she has told it to the class) another story with its setting in Greece, or giving the children some account of Pegasus, the famous flying horse of Greece.

Vocabulary Setting:

The *new words* are:

magician	permission	suitable	alighted
ascent	delighted	gorgeous	flown
gardener	stolen	meantime	splendor
ebony	herbs		

Little Dictionary words are:

gorgeous	ascent	herbs	ebony
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I. Discover what ideas the children have concerning the word magician. What stories have they read about magicians? What are some of the things magicians do?

II. What pictures do the words gorgeous, splendor and ebony present to them? Get the fairy tale atmosphere of the story, but also help the children to realize that all those many years ago people were already thinking of flying.

Purpose:

Teachers:

1. For oral reading and story telling.
2. For general significance.
3. For noting detail.
4. For finding proof.

Pupil's:

This is a story about an ebony horse that was magicked so that he could fly. Read to find out how the horse was worked and how it brought happiness to a prince and princess.

Discussion:

Question as to how the magic horse worked. Discuss the main events of the story. When these have been recalled

help the children to choose the headings common to all stories long or short: How it Began; What Happened (with climax); How it Ended; and to arrange the events under their proper headings. Do not spend too much time on this, nor trouble much as to whether the children remember the structural form at this time. Better to have them do it as often as a story provides a really good model. In this way the idea, and basic form, of story structure, one of the great beauties of literature, fixes itself gradually in their minds to become the foundation of a critical taste in literature. In literature, rather than the ordinary summary form, use a series of steps to represent the structure.

Having lightly and quickly 'built' the story structure on the blackboard, put together, briefly, the characters. Bring out the cleverness as well as the faithfulness of the prince who was able to outwit all those who tried to prevent him from winning his princess; the lovely princess equally clever and faithful; the wicked magician, the kind king and father. Recall the poem 'The Airplane' and how it likened the plane to a bird and point out the 'likenings' or similes in this story.

the princess, as beautiful as the shining moon.

the prince, as beautiful as the day.

the princess of Sana, as beautiful as the morning.

If the teacher thinks it wise she may even teach the class the name 'simile' and its meaning. It is a very simple idea and one with which the children are perfectly familiar in everyday speech. Get them to make other common similes of their own using the words 'like' and 'as'.

Increasing Comprehension Skills (pupils work with books open):

I. General Significance:

Which of the following do you think would make a good title for the story:

An Evil Magician.

A Bargain.

A Clever Prince.

II. *Noting Details:*

1. What was the horse made of?
2. How could it be made to ascend?
3. How could it be made to descend?
4. What did the magician desire in return for the horse?
5. Where did the prince find himself when he descended?
6. How did the prince get the princess of Sana away from her home?
7. How did the magician manage to steal the bride away from the prince?
8. Who rescued the bride from the magician?
9. What was done to the magician?

III. *Finding Proof:*

The answers to these questions will prove that the prince was clever as well as handsome. Write the answers.

1. How did the prince get the horse before the bargain was closed?
2. How did the prince get the bride without asking for her hand in public as the princess's father wanted him to do?
3. How did the prince get the bride away from the Greek king?

IV. Assign Workbook exercise, page 87.

Increasing Technical Skills:

1. Give the opposites of—

ascent (descent)

suitable (unsuitable)

ascend (descend)

beautiful (ugly)

splendor (squalor)

ebony (ivory)

2. Find 'mission' words on the pattern of 'permission', e.g., transmission, etc.

3. Continue with the pronunciation of *or* words as splendor.

Broadening Activities:

Other classic stories about Wonderful horses are: Pegasus; Alexander and the taming of Bellerephon; Apollo and his Chariot of the Sun; The Trojan Horse. Books to read are: *Pogo's Skyride* by J. and E. Norling, and *Jimmie Rides the China Clipper* by Carol Nay.

LADY MOON

Lady Moon presents another simple and very common figure of speech, personification, and again the idea rather than figure might be pointed out, though there is no reason why the name also should not be given, if the idea interests the class. The poem is old, famous, and makes a fine choral. Make sure the children are in the right mood before presenting the poem and help them to feel the gentle wistfulness of the moon forever moving slowly, steadily, changelessly, forever alone. Help them to feel how perfectly the rhythm of the poem expresses the mood. In the choral, work for a quiet full tone, slow pace but without dragging; thoughtful pauses between the speeches. Prepare for the choral speaking by open mouth and throat exercises and practice in speaking the long vowels softly with well opened mouths and throats.

THE GIANT DRAGON-FLY

Preparation for Reading:

This selection was taken from *The Waterless Mountain* by Laura Adams Armer, the beautifully written story of Younger Brother, a Navaho boy. Younger Brother lived with his family in the valley and took care of the sheep for his mother. Every morning he drove them to their scanty pasture and every evening brought them home. As he watched them, he talked with his friends: sky, clouds, wind, rain, rocks, flowers, birds, animals. When Younger Brother wished for anything one of his friends always brought it to him. He hid his treasures in a cave that he had found and which only he could enter. Most of all he wished for wings

that he might fly like his friends, the birds. This story tells how that wish was granted. The book is of good literary quality and this passage well worth taking as a literature lesson. The teacher might introduce it by having the class think of other things that an airplane is like. We have seen it likened to a bird and to a winged horse. Help them to suggest other likenesses, as a cloud, a leaf, a star (at night), a butterfly. If no one suggests a dragon-fly, tell them that today's story likens it to one and have them study the picture of the insect and the plane for points of resemblance.

Vocabulary Setting:

The *new words* are:

bruised	roused	summit	Tanilal
swooped	mesa	startled	chattering
turquoise	monstrous	scrambling	fluffy
drowsily	burring		

Little Dictionary words are:

mesa	turquoise	summit
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I. Help the children to discover the meaning of Tanilal from the context; to see the relation between monster and monstrous; to think of other beautiful color words like turquoise; have them look up the Little Dictionary words and choose the right meaning of turquoise for the sentence in the story; have them dramatize the seven action words in the list.

Purpose:

Teacher's: to have the pupils read for:

1. general significance.
2. literary appreciation.
3. drawing inferences.
4. audience reading.

Pupils':

This is a story we are going to enjoy. Let us read it together. The teacher reads aloud and the children follow in their books.

Discussion:

Help the pupils to put together the picture of the little boy, the rocky climb, the blue pool, the birds, the turquoise sky, and surroundings and infer the kind of country in which the boy lived. They should describe the little boy, tell what he looked like and wore, how he was feeling and why he felt that way. The teacher might then question about the events in the story and its ending. Does the ending of the story make us feel happy, or sad? Why? The pupils might then choose the parts of the story they would like to prepare for audience reading.

Increasing Comprehension Skills (pupils work with books open):

I. *General Significance:*

Which of the following would make the best title for the story?

1. A Tough Climb.
2. The Red-tailed Woodpecker.
3. Finding Water.
4. A Boy's Dream Come True.

II. *Literary Appreciation:*

Write the words in the story that tell us that:

1. the boy's feet were not made for flying.
2. that some creatures are suited to swim in the sea.
3. that some creatures are suited to crawl on the earth.
4. that birds are suited to fly in the air.
5. that the boy wished he could fly.
6. that it was a sunny day.
7. that the wood-pecker was a handsome bird.
8. that the plane flew over the pool.

III. *Drawing Inferences:*

Print 'Yes' if you agree and 'No' if you disagree with these statements. Read again if you need to do so to be sure you are right.

1. The pool was high up in the mountains.

2. A thunder-storm came up while the boy sat beside the pool.
3. The boy was afraid of the giant Dragon-Fly.
4. The men knew that the pool was there.
5. The little boy only dreamed that he was flying.

IV. Assign Workbook exercise, page 88.

V. *Prepare for audience reading of chosen passages.*

1. Make a list of musical phrases to practise speaking smoothly before reading aloud.
2. Give eye-ful reading practise on conversational passages to be read, trying to pick up the long word groups and speak them smoothly with good breath control and emphasis on the right climax words.

VI. *Creative Expression:*

Read the chosen passage, or passages, to an audience.

Increasing Technical Skills:

1. Study words with the suffix 'ily' to find out what the syllable means. Compare: sleepily, wearily, easily, merrily, noisily, and others.

2. Proceed in the same way with the suffix 'able'. Use: suitable, readable, washable, workable, etc.

Broadening Activities:

The pupils would enjoy the whole book from which this story is taken: *The Waterless Mountain* by Laura Adams Armer. It ought to be in every school library and is well worth reading aloud.

KEEP 'EM FLYING

Preparation for Reading:

This is a 'war' story, a type that has, for moral and social reasons, been avoided in the Canadian Parade Series. This story, however, makes no references to any particular enemy, centering the attention almost entirely upon the pigeons, their loyalty, persistence, and strange skill. As pigeons and

planes are likely to be almost equally familiar to the pupils, the selection should need little introduction. The only new point is their use as message carriers; even that may be known to some of the children.

The teacher might begin by explaining that pigeons have been used as message carriers since very early times. The children may remember that Noah sent out a pigeon to discover if the waters of the flood had subsided. The Greeks in early times used to send news of their games by carrier pigeons; Julius Caesar used them in his battles. In World War I and II pigeons showed their value as never before. Army, Navy and Airforce used them, in all parts of the world. When radio, telegraph, telephone, or foot soldier failed to carry the message, the pigeon came through, even though fatally wounded. This is one of the many true stories of brave pigeons.

Vocabulary Setting:

The *new words* are:

pigeon	contact	sped*	hammock
bomber*	saucy	wavered	spank*
flushed*	tucked*	tough*	crashed*
capsules	spun*	handfuls*	spiral
lettuce	navigator	carrier-pigeon	dinghy
flap*	roost*	crimson	headquarters
strapped	wakened*		

Little Dictionary words are:

capsule	contact	spiral	dinghy
navigator			

I. Use the vocabulary list as a test of the pupils' ability to get correct pronunciation by phonics. Have the meaning of each word given as the children deal with it. When they cannot give one, point out the sentence containing it in the story and note which pupils cannot get the meaning from the context. This group should be given additional practice in this skill.

II. While the children are looking up the words in the Little Dictionary, put the following sentences on the black-board, and have them tell into which sentence each of the Little Dictionary words fits:

1. The figured the distance from home.
2. The was made of rubber.
3. The pilot made
4. The message was carried in a
5. The pigeon rose in a

Purpose:

Teacher's:

1. for story appreciation.
2. choosing central topics.
3. listing main points.
4. noting details.

Pupils':

This is a good story about a pigeon, a good one to read together. Read the story to find out what clever and brave things the pigeon did.

Discussion:

By question have the pupils weave together the main points of the story: Tommy's pride and care of Winkie; her special training; her call-up; the crash of the bomber; the rescue and the banquet. The pupils may tell why they think it is a good story. They may tell the part that makes them feel glad, where the climax is, and why the ending is a good one. Tommy, his father and Winkie, are all characters with outstanding qualities. Choose these qualities for each of the main characters.

Increasing Comprehension Skills:

I. Choosing Central Topics:

Three main topics this story is about are:

1. Bombing Planes.
2. The Care and Training of Carrier Pigeons.

3. Dundee Pigeons.
4. How Winkie Makes Good.
5. The Crash of a Bomber.
6. The Dinghy.

II. *Listing Main Points:*

Write the numbers of the points in the right hand column in the proper spaces under the headings on the left to show under which topic each statement belongs:

- | | |
|-----------------------------------|--|
| A. Training of
Carrier Pigeons | 1. Winkie set out across the sea. |
| | 2. The birds were exercised. |
| | 3. German fighters attacked the bombers. |
| | 4. The bomber sank into the sea. |
| B. How Winkie
Made Good | 5. The S.O.S. call failed. |
| | 6. The nests are cleaned every day. |
| | 7. Pigeons were fed green food. |
| | 8. The engine went dead. |
| | 9. Sand is scattered on the floor. |
| C. The Bomber | 10. Pans of water were set out for bathing. |
| | 11. Winkie escaped from his cage. |
| | 12. Her strong powerful wings brought her safely home. |

III. *Noting Details:*

Short-answer test:

1. Why did Tommy think Winkie would do great things?
2. Why was Tommy's father not so sure of Winkie?
3. How did it happen that Winkie got a chance to make good?
4. How were Winkie and White Tail sent to the R.A.F. bomber?

5. Where was the paper for sending messages put?
6. Why was the pigeon basket hung high up in the cockpit?
7. What was Winkie's speed?
8. Why was it so difficult for Winkie to fly the hundred miles home?
9. How was Winkie rewarded at the banquet?

IV. Assign Workbook exercise, page 89.

Increasing Technical Skills:

- I. Fun with 'ough' words: By phonicizing these words, find out how the syllable 'ough' is pronounced. List other words with this syllable.

rough	cough	slough
tough	trough	through

- II. The words 'grounded' and 'hatch' have special meanings in this story. Find out from the context what these are.

III. What is an S.O.S.? How is it sent?

IV. Make from this story a list of good phrases for phrase-flashing practice.

- V. List six phrases that tell things that Tommy did in taking care of Winkie.

VI. Assign Workbook exercise.

Broadening Activities:

The good readers might enjoy reading about other 'homing' creatures. Bees, too, acted as carriers of messages in the war. The Chinese used them. The messages were printed on very thin paper and enclosed in a small capsule. They were the tiniest air force taking part in the war. The bee can carry as much as its own weight in nectar and the messages weighed no more.

Honey bees also have a homing instinct. Each bee gets its bearing before flying away from its hive and, short of accident, invariably returns to it. The extreme length of flight away from its hive is about three to four miles. Bees

are most effective for short distances of from half-a-mile to three miles. They are carried in a small wooden compartment away from their base headquarters. After they have been given ether, to prevent injury, the small capsule with the message may be attached to the body of the bee with a piece of heavy linen or silk thread. When the bees recover from the ether they are released and carry the message to its destination. (By Hal Stadler and Doug. Metzler. From *Magazine Digest*. Reprinted from *Travel*, New York.) The children might also be interested in *Pigeon Heroes* by Marion B. Cathern.

REVIEW OF THE CHAPTER

State whether True or False:

1. The instructor's plane had two sets of controls.
2. A hostess must look after food supplies for the trip.
3. The ailerons are attached to the fuselage.
4. Flying lanes are marked out side by side.
5. Given left rudder, the plane will turn left.
6. Dodoes are gremlins.
7. Pilots sometimes get their directions from the stars.
8. Mice can do great damage to a plane.
9. The Navajos live in a dry section of the United States.
10. The mesa makes a poor landing field for planes.
11. The Navajo country is good for sheep raising because there is plenty of water there.
12. Pigeons and bees have no homing instinct.
13. White-Tail helped in the rescue of R.A.F. flyers.
14. A dinghy is a kind of plane.

15. Dundee is in England.
16. Tommy was a member of the Ground
Force during the war.
17. Keep 'Em Flying means to always keep
our flags at full mast.
18. Turning the pin in the ear of the
magic horse made the horse descend.
19. The Persian bride was saved by the
Greek King.
20. The magic horse was something like a
helicopter.

Assign Workbook exercise, page 90.

CHAPTER NINE

OUT-OF-DOORS

This last chapter returns to the children's immediate environment, the home and school, and deals with different aspects of nature commonly observed by them. The prose passages are, for the most part, informational; the literature is found in the poems, the play, and in the immortal story of Mr. Toad from Kenneth Graham's famous classic "The Wind in the Willows".

The chapter has been arranged with a view to reading in the spring, but the topics are common to all seasons. The teacher might introduce it by a field trip, followed by a listing and discussion of the natural phenomena observed. Under almost any conditions these would include trees, birds, water, toads and frogs, insects, sky, the weather. The reading of the chapter, interspersed with additional field trips to check statements and make further observations, and with outside reading reported upon by the good readers, might, if desired, make up the pupils' nature study for the period.

If this is not feasible, the teacher might begin by having the class turn to the Table of Contents, note the title of the chapter, consider the titles of the selections, and discuss their probable contents. In this connection some time might profitably be spent examining the illustrations. The preliminary discussion should link the topics with the pupils' own experiences, encouraging them to tell what they have seen, and describe any collections they may have made. An effort should be made to take at least one field trip and to make some actual observations during the reading of the chapter to stimulate the children's interest in a more detailed examination of their immediate world. The reading of the chapter will thus become purposeful in that it will serve to supplement their findings and through their findings they will be able to verify some of the things they have read.

I'M GOING OUT

The idea expressed in *I'm Going Out* is so universal, particularly among children, that it will need little comment. The stanza makes a charming brief choral. Understanding of, and sympathy with, the thought will enable the class to give the firm staccato rhythm with gusto and to place the emphasis with real feeling. Work for light yet crisp 'd's' and 't's' and to get the 's's' enunciated clearly yet without hissing. Call attention to the truth of the thought in the poem, the very real need we all feel a times to get 'out of doors', and the sense of relaxation and freedom given us by being there.

SPRING CARNIVAL

The feeling, the thrilling release of the spirit brought by the spring, is expressed with unbelievable accuracy in these verses. Their joy is so universal and infectious, they need no study except interpretation. The poem has a thrilling marching rhythm that rises to a joyful shout in the last line of each stanza. Try having the first line recited on a low note of the scale and each succeeding one on a higher note to end in triumphant 'spring'. Increase the speed slightly also from line to line. This will not be easy to do, but it is good practice for voice modulation and it makes a fine effect if you can do it. If you don't see it coming after a trial or two, give it up and recite in the ordinary way. Better not to experiment too much with so lovely a bit of verse.

THE PRAIRIE CHICKEN DANCE

Preparation for Reading:

The children should have a clear picture of the prairie chicken in mind before reading the story. Discuss the habits of these birds and their adaptations to the climate of the prairies. Pictures and blackboard illustrations may be used to good advantage.

Vocabulary Setting:

This chapter contains a number of unusual words, the meanings of which should be carefully fitted into the context.

The *new words* are:

careering	chocolate	cack*	squatted
tobogganing	drifts	strutted	frozen*
Cree	prairie	pop*	

Little Dictionary words are:

careering	drumming	strutted	squatted
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I. When the children find the word '*careering*' in the Little Dictionary see if they know of any other bird, animal or thing that sometimes '*careers*' around. This would be a good word for them to include in their vocabulary.

Drumming: Name other birds that make the sound of the beating of a drum. Name other birds of the grouse family that do the same thing.

Strutted: This word gives the impression of proudness. What other birds have the habit of strutting? (roosters, gobblers, peacocks) What kind of people strut? (proud, or vain).

Cree: Name of a tribe of Indians. Name other Indian tribes.

II. In this story there are a number of bird movement words. Below are some from the story and others as well. Tell the names of the birds for whom these movements are characteristic.

strut	flutter	perch	soar
waddle	rattle	toddle	career
drum	swoop	scamper	

III. Give phrase flashing practice on the fine action phrases from this selection: spread his wings, rattled loudly, etc.

Purpose:

Teacher's: To train in recording information.

Pupil's: Read for enjoyment and for information; to find out:

1. How did Peter know that the eggs would probably hatch soon?

2. What antics played by the chickens greatly amused Margaret?

Discussion:

Discuss the questions stated above and see that the children get a clear picture of the movements of the birds. Pantomiming the movement words like "careering around", and "whirling", etc., might help to make the meaning clear.

Question about the enemies of the bird; their protective adaptations; the experiment; and any other information learned about the habits of prairie chicken.

Increasing Comprehension Skills:

I. *Recording Information:*

Below is a record of the observations Peter and Margaret may have kept. It is in the form of a diary. Complete the record.

Prairie Chicken Diary

April 31. — Found 15 prairie chicken eggs. The mother bird was lying dead. Took the eggs home and put them under two hens.

May 6. — All the eggs hatched out. Put them with one hen. Built

May 13. —

May 15. —

May 20. —

May 21. —

May — June — July — August — Chickens stayed about the farm all summer long.

September and October — Every afternoon the chickens

.....

Nov. 15. — First heavy snowfall, chickens

.....

Dec. 1. — Signs of a big storm, no sign of the chickens; looked for them and found

.....

II. Assign Workbook exercises, pages 92, 93.

Increasing Technical Skills:

I. Give a short test to discover those who need more help in locating dictionary words. The following test is used with the guide words of the Thorndike Junior Dictionary. The teacher would use the guide words that are in the dictionaries that are used in her school and classroom.

1. Between what two words would you find "career"
(carbon — careless)
2. Between what two words would you find "strut"
(stronghold — studio)
3. Between what two words would you find "prairie"
(powerful — prate)
4. Between what two words would you find "toddle"
(toad — tolerance)
5. Between what two words would you find "swoop"
(swindler — sword)

The five words from the story are placed on the blackboard. The children write each word with the guide words well above and below it. When the word has been looked up in the dictionary the immediately preceding and succeeding word should be written above and below the story word. Children who are slow, or who seem to be puzzled by this exercise, need explanation and additional practice.

II. Give eyeful reading practice on the dramatic parts of this story.

Broadening Activities:

The children should record other interesting observations and report on them as they continue their study of their immediate surroundings. Another interesting story by Ernest Thompson Seton is *Krag and Johnny Bear*. Many of the children will have seen or heard of the boy, Sabu, in the films.

In the jungles of India there are great cleared places hidden away in the forests, called elephants' ball-rooms. They are found only by accident. In the *Jungle Book*, by Rudyard Kipling, Toomai came upon one of these ball-rooms with the help of Kala-Nay, a tame elephant, 70 years old, who had

been ridden by Toomai's father, his grandfather, and great-grandfather. This exciting story has been made into a great motion picture by Alexander Korda, a leading English producer. The story should be read and, if possible, the film seen by the children.

PUSSY WILLOW

The feeling of surprised and triumphant delight and the quaint thought of this poem are so childlike that it should need little beyond the teacher's appreciative reading to help the children to enjoy it fully. They will be sure to wish to recite it, however, and it makes a charming choral, given in soft voices; or a relay reading for five individuals, or five groups, the first four speaking with increasing softness and lightness so as not to disturb the pussies, the fifth shouting out on the climax, "a fierce patch of dogwood."

BIRDS TO THE RESCUE

Preparation for Reading:

Birds are a great help in keeping a "balance in nature". Discuss the number of insect eggs laid in a season, the number of these which hatch, the harm the young larvae would do, what happens to the larvae.

Vocabulary Setting:

The *new words* are:

grasshoppers	snack*	mosquitoes	plump*
endless	flicker	grub	
nestlings	gnats	youngsters	

1. The purpose of the word study in this lesson might be to review the use of the encyclopedia.

The following words will first be found in the Little Dictionary and then in the encyclopedia. The Little Dictionary will give a simple definition. The encyclopedia will extend the knowledge.

Little Dictionary and Encyclopedia words:

flicker	grasshopper	gnat	grub
---------	-------------	------	------

Little Dictionary words only:

nestling snack

II. Find another word among the new words with a meaning similar to nestling (youngster).

III. Give eye-movement practice to find the names of the different kinds of birds mentioned in the selection.

Purpose:

Teacher's: To give practice in organizing information.

Pupil's: Read to find out: (these questions should be on the blackboard while the class are reading and their meaning made clear before the reading begins).

1. How do birds help to keep "a balance in nature"?
2. How are birds like men in their ways of getting food?
3. What four kinds of pests are destroyed by birds?

Discussion:

Children should be asked to make statements in answer to the questions assigned. As there is much detail included in the passage, much reference to the selection by quick skimming should be made by the pupils for proof of their statements. Another 'thought' question may be proposed: Do birds ever become too plentiful and is there any provision in nature to prevent this?

Increasing Comprehension Skills:

I. *Organizing Information:*

This short informational passage will give good practice in making an outline. The teacher will write the outline on the blackboard in correct form and this particular form should be closely followed in all outlines. Much practice will be needed before Grade Four children can make outlines successfully by themselves. The outline should be thought of as a guide to help in organizing their thoughts; a blue-print, clear and convenient, to follow in making reports. Speaking from an outline should prevent the memorization of words which makes the giving of reports so dull and bookish.

The different topics in the outline may be given by different members of the group who should also have something to show or do to make their reports interesting, e.g:

BIRDS TO THE RESCUE

- I. The amount of food birds eat:
 - A. Some eat as much as they weigh.
 - B. At the same rate, babies would weigh 50 lbs. when one week old.
- II. The kind of food birds eat:
 - A. wild seeds.
 - B. grubs.
 - C. insects and eggs.
 - D. gnats, mosquitoes and flies.
 - E. mice.
- III. The ways in which birds get their food:
 - A. Sparrows hunt.
 - B. Robins dig.
 - C. Woodpeckers spear.
 - D. Wrens and chickadees trap.
- IV. How birds help farmers and gardeners. They:
 - A. rescue crops when destruction is threatened.
 - B. help to keep a balance in Nature.

II. *Questions to fix the Form:*

1. How many headings are there?
2. How many sub-headings under each heading?
3. How are the headings numbered?
4. How are the sub-headings lettered?
5. Where are the Roman Numerals placed?
6. Where are the Capital letters placed?
7. Are the sub-headings complete statements?
8. Can it be read easily?
9. Why is it a good form for an outline?
10. How can you use it in giving a report?

III. *Practice in Noting Detail:*

Make a drawing of the birds named in the story, the tools they use, i.e. adaptations of beak, legs, etc. Record the amount and kind of pests destroyed by each.

IV. Assign Workbook exercise, page 95.

Increasing Technical Skills:

I. Collect words with the suffix 'less' and write the meaning beside each, e.g:

- endless — meaning without end
- careless — meaning without care
- childless — meaning without children

Help the pupils to see that the suffix 'less' means 'without.' Make a list of words with this suffix, e.g. songless; joyless; tuneless; fearless; hatless; sinless.

II. *Phonetics:*

Note that the sound of 'ck' is 'k' as in snack. List similar words: tack; sack; back; wreck; neck; chick; clock; trunk.

List names given bird babies:

nestlings; fledglings; young ones; youngsters; babies

Broadening Activities:

Read: *The Chisel Tooth Tribe* by Wilfred Bronson to find out more about 'Balance in Nature'. Find out and report on how man helps to keep a 'balance in nature' by passing bird laws. Find out about the open and closed seasons for shooting duck, prairie chicken, goose, etc. and compare these with the ways in which the Government preserves salmon. Find out about the society called "Ducks Unlimited". Find out about the kind of houses birds like best. Draw the plan and build one for a neighborhood bird.

WATER NOISES

Water Noises presents a charming picture of a child coming by himself upon a brook at the edge of a field, perhaps, or in a bit of woods, standing, a discoverer, head on one side, listening with delight in the secrecy, as well as in the tinkling

music, of the water. It is a picture that the children can see and appreciate. Help them to see it in imagination, by question and suggestion putting together: the background of field, wood, tiny stream, and suggest: the boy, age, appearance, clothing; the brook in its frame of rock and trees; the bug, bird and cow; most important of all the water noises which give the life, the spirit, the feeling of the picture. When the background and scene have been sketched in briefly, concentrate on the water noises, reading lines and phrases again and again, while the children listen, and try to hear actually the tiny "do you think, do you think" of the water. This phrase is the key note of the music, but "talking sound, — talking sound, — talking sound; wink, — wink — ticks — kildee — comes down — splash — drink" are parts of it, all coming back to "do you think — do you think". The teacher in her reading and re-reading can, with a little practice, make the music very clear and sweet.

The poem calls for oral reading or solo recitation. It requires a good deal of practice on the part of the children to make the modulation of the voice suggest the delicate, secret noises of the water but practise will do much to help them see the picture and hear the music. Skilful pauses before and after the sound words, each of which should be given deliberately, will also help to create the effect wanted.

MR. TOAD

Preparation for Reading:

This selection is taken from *The Wind in the Willows*, a lively and beautifully written story of Toad, Mole, Rat, Badger and other members of the river bank community. The story is full of adventurous action and the characterizations are uncommonly human as this passage suggests. "Mr. Toad's friends had long been trying to cure him of the dreadful disease which was poisoning his own system and injuring them, but their efforts were all in vain, Mr. Toad outwitted them, but the price he had to pay was, as you will see, a bitter one."

The selection is considerably more difficult than any of

those preceding it in its English setting and characters, classic style, sentence structure, and vocabulary. It was chosen, and placed here near the end of the book, first for its interest, fun, and charm, but secondly, as a kind of test of the pupils' ability in the different skills and appreciations in reading and literature that the whole book has been arranged to develop. If the teacher does not wish to use it as a test, she need only read it aloud to the class and discuss it as a literature lesson, a selection that the pupils might, perhaps, like to dramatize.

Vocabulary Setting:

Note: There are many new words in this story. The children will master them more quickly if they are grouped under their proper headings:

The *new words* are:

I. *Old castle words and phrases*: A picture or simple drawing could be used to illustrate these:

drawbridge	thumb-screw	clanged
rack-chamber	grimmiest dungeon	rusty key
creaked in the lock	innermost-keep	stoutest castle
archway		

Get the correct meaning of each from the class, or the Little Dictionary.

II. Try to develop appreciation of the shades of meaning in:

"He *did it* awfully well," said Rat sadly.

"He *did you* awfully well," said Badger hotly.

III. List the words relating to law and other topics on the blackboard. Take up any the children can give a meaning for and use the others as a test of their ability to get meanings quickly and accurately from the dictionary.

Law: police jury dock impertinent theft
stiffest punishment additional nuisance

Animals: mole toad badger

Car words: chauffeur goggles enormous overcoat

Movement and feeling words expressing varying emotions:
strode swaggered moping sauntered flung

The meanings of these words would best be explained by dramatization. *How words* also may be dramatized:

heartily exceedingly jolly gloomy

Little Dictionary words are:

conference situation tedious smitten meanwhile

Purpose:

Teacher's: To test in grasping setting, action, humor, and new words.

Pupil's: Read for enjoyment and appreciation. Questions to keep in mind while reading:

1. What was the disease from which Toad suffered?
2. Why did his friends fail to cure him?
3. What was the final outcome?

Discussion:

The characters in *The Wind in the Willows* are all animals, but they act throughout like people. This transformation of animals into people is always amusing to children and they are familiar with it in many pictures, stories, comics, in which animals appear dressed and acting like people. The action of this passage is serio-comic, rising to high farce in the trial scene, with more than a hint of satire, making fun of the human world. Grade Four cannot be expected to grasp all this, but they will thoroughly enjoy the melodramatic action.

Put together first, by question and suggestion, the *Scene*:
Scene: Toad Hall: large house with gardens, trees, lawns, great doors open, and Toad swaggering down the steps. Enter his friends.

Then build up the *Action*.

Action:

1. *The Capture*: the ridiculous scene, Toad on the floor being stripped, and dragged howling up the stairs. Was Toad fairly treated? Were his friends right? Read sentences to show that they were, perhaps, justified.

2. *The Escape*: How did Toad do it? Was he fair to Rat? Was he justified
3. *The Ride*: How did he get the car? How did he drive? Was this right? Would it be glorious fun?
4. *The Trial*: Build up the scene in the courtroom: the judge on his high seat, the jury in their box, Toad before them between two policemen, quite deflated, his friends behind him; their duty done, like Job's comforters they are satisfied and triumphant. Was it a fair trial? Was it a fair sentence? Read sentences to prove your opinion. Toad was dragged away loaded with chains. Do they really treat prisoners like that? Do they have racks and thumbscrews nowadays? No, just a joke. Was it all a joke?

A good *character* study of Toad can be made: picture him as we see him first on the steps of his mansion, dressed in fine clothes, or as he appeared after his escape dressed in the 'smartest suit he could lay his hands on' and with his pockets full of cash. What a gay, swaggering, easy-going, good-natured fellow he seems! But he was foolish with a car, and that is wrong, for it is very dangerous to others as well as to the driver. Toad didn't want to hurt anyone; why did he act in this way? Certainly he was guilty and ought to have been punished, but we cannot help feeling sorry for him as we see him, loaded with chains and dragged shrieking across the drawbridge.' That seems too heavy a punishment for gay, good-natured Toad. The reader cannot help hoping that he may escape in some way and, of course he does. To find out how, you must read the rest of the story in the *Wind in the Willows*.

Increasing Comprehension Skills:

I. *Central Thought*:

Which of the following would make the best title?

1. The Castles of England.
2. Rambles in the Meadow.
3. The Wilful Mr. Toad.

4. Toad's Friends.
5. Motoring in England.

II. *Short Answer Test:*

Answer in statement form:

1. What was the common disease from which Toad suffered?
2. Give three reasons why his friends tried to cure him of it.
3. What did his friends try first?
4. To what did they finally resort in order to cure him?
5. How did Toad outwit them?
6. On what counts was he accused in court?
7. What was the judge's sentence?
8. What two instruments of torture did he pass when he was led into the dungeon?

III. *To think about* and state an opinion upon:

1. Do you think Toad could have avoided such a cruel fate?
2. Is this story serious or funny?

IV. *Development of Appreciation:*

Match the letter and number:

<i>The thing described</i>	<i>The describing phrase</i>
1. drawbridge	A. gloomy
2. voice	B. hollow-sounding
3. luncheon	C. frowning
4. dungeon	D. grimmest
5. prisoner	E. impertinent
6. archway	F. feeble
7. keep	G. innermost

V. Write the words that the writer uses to express the following ideas:

1. talked the matter over together. (met in conference)
2. till he is cured of his passion for speeding. (poison out of his system)
3. must try everything. (any trouble on earth)

4. Toad listened intently. (was all ears)
5. must get out of the way or be killed. (smitten into nothingness)
6. that existed in England. (the length and breadth of)

VI. *Creative Expression:*

This story would make a splendid dramatization. After becoming thoroughly familiar with the story and the characters, the children should be able to decide upon the scenes; make up their own lines and portray the characters quite truly; and/or they might like to paint the tragic scene as Toad is dragged away and the dungeon doors clang to behind him.

Increasing Technical Skills:

I. Prefix: 'un' (meaning not). e.g. 'unguarded'.

From the story make a list of other 'un' words.

Write the meaning after each and help the children to deduce the meaning of 'un'.

II. There are a number of words in the story that describe Mr. Toad. Some of them are in the list below. Copy the ones that describe him:

swaggering	wise	thief	kind
squandering	ruffian	gentle	thrifty
impertinent	mild	foolish	nuisance
kept the law	boastful	crafty	amusing

III. Choose and list six fine action phrases (word groups), six describing phrases, six 'how' phrases from the selection.

IV. Give an eye-movement exercise to find words or phrases that suggest that the scene is laid in England.

V. Give 'eyeful' reading on one of the conversational passages.

VI. Assign Workbook exercise, page 97.

Broadening Activities:

The teacher should, if at all possible, secure a copy of *The Wind in the Willows* and read it aloud to the class. The book has been dramatized in a three-act play by A. A. Milne. The play, *Toad of Toad Hall*, is as delightfully done as the original story and lends itself excellently to being presented at a school concert.

DUCK'S DITTY

This lovely and very famous poem is also by Kenneth Grahame and from *The Wind in the Willows*. It describes another of the river bank families that lives in this delightful book. The beauties of the poem are obvious: the vivid characterization of the ducks, and the liquid 'I' singing rhythm, as soft and smooth as the movement of the ducks, and of the backwater itself.

The teacher might begin by talking of ducks: Where they live? What they eat? How they get their food? Many of the children will have seen them standing on their heads in the water as they feed. It is a funny sight, and pretty, too. How silently and gracefully they move through the water. Listen to a poet's description of it.

The teacher should read the poem quietly and smoothly, marking the 'I' sounds and the sliding rhythm so that the children will be sure to choose 'the sound' as one of the things we like in the poem, and oral reading, or solo recitation as the interpretive activity for it.

In discussion, picture the scene briefly: the background of field, or woods; the backwater, a narrow, smooth, slow-moving stream, not like the brook with its 'noises'. Such a stream allows many kinds of water plants to grow in it and along its banks. These make good feeding for ducks. What color do you see these ducks to be? (white ones); their feet? (yellow). How many ducks do you see? Do they quack? (No, feed silently). Do they splash? (No, move as if they were part of the water).

In preparation for the recitation, place the voices on a low, quiet note; and practise using the 'clear' I (tip of the tongue not touching the roof of the mouth, but turned a little back). Practise saying smoothly and clearly the lovely 'I' phrases. Plan the climax words for each stanza carefully, and have single voices recite softly; then a chorus recitation, to see which the class prefers.

THE LIGHTHOUSE AND THE SEA GULL

This amusing story is from *Fiddle Dee Dee*, one of several books full of funny stories by Stephen Southwold. *The Lighthouse and the Seagull* has two jokes, both played upon the Lighthouse by the Seagull, though the second one is a joke on the Seagull also. To enjoy these jokes fully the reader needs some knowledge, for the first one, of fish, and for the second, of the habits of lighthouses.

Our readers in Grade Four have already had one or two contacts with lighthouses, but may not be clear as to the way in which the lights work in some of them. The teacher might introduce the story by discussing the picture with the class, the purpose and location of lighthouses, their size, shape, and the working of the great light. If necessary, she should then explain how, in many lighthouses, the light is electric and flashes on, off, on, off, at minute intervals as do many neon-signs. This was the joke on the Seagull. In preparation for the first joke on the Lighthouse, the Seagull's punning on the names of fish, the teacher should explain that a pun is a joke made by using in your sentence the wrong meaning of a word that has two, or more, meanings. The children have been learning to find in the dictionary the right meaning of words to fit into the sentence. They should now be ready to see the joke in using the wrong meaning. The word 'school' (of children and of fish) might be used as an example. Then take up the 'fish' names used in the other puns by the Seagull.

Vocabulary Setting:

I. Have the class make up a 'little dictionary' of puns on the blackboard, the teacher giving the meanings when the children cannot do so.

school: (1) A room or building where children are taught.
(2) Fish swimming together in very large numbers, as a school of herring.

plaice: (1) a flat fish.

place: (2) any place at all of course.

winkle: (1) a sea-snail that is good to eat.

whattle: (2) a word made up by the Lighthouse.
lobster: (1) A hard-shelled sea-fish. He was late for *school*.
mussel: (1) a fish with a shell divided in halves.
muscle: (2) the muscle in your arm or leg.
limpet: (1) A sea-fish that clings to rocks.
limped: (2) to walk lame as you do if you hurt your foot.
dab: (1) a small flat fish.
dab: (2) to rub gently, or pat.
whales: (1) large sea animals.
wails: (2) loud cries.

II. Teach Kittiwake, a name given the seagull because of its harsh cry. Have the children practise saying it: Kit-ti-wake Kit-ti-wake harshly as the gull does.

III. The Seagull spoke scornfully to the Lighthouse, laughing at it. By question and suggestion help the class to list some words that show scorn, e.g. pooh, bosh, sniff, sneered.

IV. Look up Little Dictionary word 'nonsense' and work out phonetic words: shrill, slim, spire, giggle, with their meanings, on the blackboard.

V. Give phrase practice on the blackboard with some of the vigorous phrases from the story, e.g: taller than the church spire, shrieked the wind, white-breasted, perched on the rail, sprats and seaweed, a herring school, bless my tail feathers, stupid little ninny, bellowed the lighthouse, stutter with rage, sneered the lighthouse.

Purpose:

To enjoy the story with its jokes and prepare for oral reading (appreciation).

Discussion:

When the story has been read, by question build up the scene: the village on the shore, the coming storm, black clouds, wild wind, children running home, the tall lighthouse with the wind shrieking round her head, the wind-blown gull landing on the railing. Then develop the talk

including the puns. They should be read aloud and laughed over. Discuss the quarrel, then the second joke. Did the seagull really blow out the light? Did she think she did, or was she only teasing the lighthouse? Brief character sketches of the characters might be developed: the seagull, small, quick-witted, full of fun; the lighthouse, large, slow, never able to catch up with the seagull's quick talk, bothered and angry, but all the same a very useful and important person; the wind, a wild, roaring fellow.

Increasing Comprehension Skills:

1. *Collecting facts and arranging them.* Write short answers, using the book for reference.

The Lighthouse:

1. Who are the three characters in this story? (Lighthouse, seagull, wind)
2. Where did the Lighthouse stand? (on the shore)
3. How tall is a Lighthouse? (taller than the church spire)
4. What kind of voice do you think the Lighthouse had? (deep)
5. How did he feel in the first part of the story? (confident, proud); in the last part? (angry)
6. Did the Lighthouse understand the first joke? (no)
7. Did he understand what was happening in the second joke? (yes)
8. Was it a joke to him? (no)
9. Do you think the Lighthouse was stupid?

The Seagull:

1. Where do seagulls live? (near the shore; over the sea)
2. What color is a seagull's breast? (white)
3. What kind of voice has a seagull? (harsh)
4. What kind of person was the seagull? (jolly, laughing, teasing)
5. Did she understand the first joke? (yes)
6. Who is really made fun of in the last joke? (seagull)

The Wind:

1. What kind of wind was this? (strong)
2. What kind of voice had he? (howling, shrieking)
3. What did he think he could do? (blow Lighthouse over)

II. *Drawing Conclusions:*

Choose from the story two words, or word groups that should be read in each of these voices:

1. proud
2. teasing
3. gay
4. angry

III. *Making a judgement:*

Divide the story into parts for reading aloud. Write the first two or three words that each reader will read.

1. The beginning
2. The Lighthouse and The Wind
3. The Coming of the Seagull
4. The First Joke
5. The Quarrel
6. The Second Joke
7. The end

IV. *Creative expression:*

Read the story or suitable parts of it aloud.

Increasing Technical Skills:

I. Below is a list of words. If the vowel in the word has the long sound put an L beside it. If the vowel has the short sound put an S beside it. Arrange them in columns. All the words with the long sound of the vowel under the word LONG. All the words with the short sound under the word SHORT.

spire	shrill	pooh	joke
plaice	clam	boat	run
slim	bosh	sniff	
dab	feet	bet	

II. Assign exercise, Workbook page 99.

Broadening Activities:

The children would enjoy the other stories in *Fiddle Dee Dee*, and also in other books by Stephen Southwold: *Hey Diddle Diddle*; *Three by Candlelight*; *Tales Quaint and Queer*. Good readers might enjoy reading and reporting further on seagulls and lighthouses, while the others might enjoy painting the scene of the story.

THE SEA SHELL

The Sea Shell is a poem for a dreamy mood, to be read aloud in a rest period, or towards the end of the day, following a story told of places far away. (*The Forsaken Merman is a good one*). Get the class into the right mood and the tone and expression will be right. Recitation in unison with a little lingering on each long phrase, a brief pause at the end of it to allow for visualizing the addition to the mental picture, gives the best effect. The chief difficulty of unison speech is getting the timing, that is, to come in together on the word, as on a note in a song; and getting the chorus to keep together as they speak. Take care to get the 's's' spoken without hissing. It requires careful training to get a class to speak in unison, but it is worth the effort. It is the most effective kind of choral speech.

ANN GUSTI'S CIRCUS

Preparation for Reading:

In all forms of life there is a constant struggle for existence and nature is always at work trying to preserve a proper balance between the forms. In the story "Birds to the Rescue" the children have read about how birds keep down an over-abundance of insect life. In this story, as in the story about the sea-urchin, we are told about how other creatures seek selfpreservation. Ann Gusti and her circus friends have unusual and amusing ways of defending themselves against their enemies.

Vocabulary Setting:

Note: This selection is to be read for rate. It is easy story material. The children should strive to improve both rate and comprehension as it is the last test of this type in the Reader. The Comprehension Test should be made in such a way that careless reading will be penalized. Scoring by subtracting the wrongs from the rights gives a score that benefits the rapid and careful readers.

I. Table of Contents Exercise:

1. Stories about birds:

Title page

Title page

2. An Animal Who Broke Laws:

Title page

3. Sea Animals:

Title page

4. Queer Insects:

Title page

New words are:

blister-beetles	oily	chew	pasting
click-beetles	fiddle	hatched	clung
peppery-salad	skeleton	grabbed	poked
buttercup	actors	chin	humped

II. Use this list for word and phrase recognition. As each is given have the pupils give the meaning, or get it from the context, or look it up in the dictionary.

III. Have pupils look up in encyclopedia or other reference: blister-beetles; click-beetles; walking-stick.

Purpose:

Teacher's: A Test for Comprehension and Rate.

Pupil's: Read to get a description of Ann Gusti and the story of her life. Read the second part to discover:

1. where the circus was held.
2. who the three performers were.
3. what their separate acts were.
4. why they had learned their tricks so well.

Discussion:

Question to get a good picture of the beetle and her funny tricks practised under "the blue top", which prepared her for the circus on Labor Day. Discuss the other performers and their acts. Draw the conclusion that their acts were practised often for protective measures and so they could do them perfectly.

Increasing Comprehension Skills:

I. *Making Notes:*

Prepare notes on Ann Gusti telling about her dress, parts of her body, ways of getting about, size, food, her home, her tricks to fool the enemy.

II. *Making Statements:*

Complete these statements:

1. The clown played dead by
2. The living skeleton looked dead because his body and feet
3. The spry acrobat played dead by
4. Other names for Ann Gusti are
5. The name of the spry acrobat is
6. The living skeleton belongs to the family but she can't fly or fiddle like the others in the family.

III. Assign Workbook exercise, page 101.

Increasing Technical Skills:

I. *Phonetic rules Review:*

Can you give the phonetic rules for these pairs of words:
paste pasting; grab grabbed; poke poking.

II. Accented and unaccented syllables. Write the words listed below. Divide them into syllables and indicate the accent:

blister (blis'ter) better (bet'er) beetle (be'tl)
actor (ak'tor) butter (but'er) fiddle (fid'l)

III. What was the peppery-salad that Ann Gusti liked to eat?

UNDER THE TENT OF THE SKY

Under the Tent of the Sky brings the Out-of-Doors chapter to an exciting close. Children are fond of watching the clouds and catch the idea at once, while the proud marching rhythm of the lines thrills everyone. The deliberate pace, and triumphant rise of the feeling to the climax in each verse is so marked that reciting it looks easy. In reality it takes a good deal of practice to get the timing and enunciation of all the long words exactly right. Again it is well worth the effort. Once they have learned it, the children never tire of reciting it, but call for it again and again.

THE LITTLE WEATHER CLERK

The Little Weather Clerk is a play so simple as to be easily within the range of Grade Four pupils, and yet so typical of human beings of all ages that it can be extremely effective when acted by older boys and girls, or adults. An explanation, perhaps a demonstration, of how the figures work may be needed. This understood, the children can easily build the scenery. The teacher will probably have seen some such toy as that described in the play and shown in the illustration and so be able to superintend the making of a toy model, or a child-size one to be used as scenery for the play. The incident is a familiar one to childhood and the characters are easily 'put together'. Help the class to see, and the actors to mark, the contrast between the woman's fussiness with regard to appearance, and the man's fussiness as to his personal comfort. Remind them that these figures are wooden, and that all movements should be the jerky ones of automats, while the speeches must be given with a mechanical correctness of enunciation.

REVIEW OF CHAPTER

In our ramblings "Out-of-Doors" we have learned much about the life and doings about us. Can you recall what you have learned?

1. Two of the first flowers to arrive at the Spring Carnival are:

2. In the winter, prairie chickens find shelter in
3. Pussy willows and grow side by side.
4. We should invite the birds to our community because
5. The voice of the water has a sound.
6. Mr. Toad came to a sad end because he had a passion for
7. The lived in a backwater.
8. The seagull on the Lighthouse.
9. The sea-shell sings of places.
10. Three creatures that protect themselves by playing dead are:
11. The stirs the clouds into many fantastic shapes.
12. Darby and Joan quarrelled about and

Assign Workbook exercise, page 102.

APPENDIX A

BOOK LIST

CANADA IS OUR COUNTRY

<i>Author</i>	<i>Title</i>	<i>Publisher</i>
Bice, Claire.....	<i>Jory's Cove</i>	Macmillan*
Bonner, Mary Graham.....	<i>Surprise Place</i>	Knopf*
Brandeis, Madeline.....	<i>Little Anne of Canada</i>	Grossett*
Cory, David.....	<i>Cowbells and Clover</i>	Grosset
Curtis, Alice B.....	<i>Winter on the Prairie</i>	Crowell
Dalgleish, Alice.....	<i>Blue Teapot</i>	Macmillan*
	<i>Relief's Rocker</i>	Macmillan*
deAngeli, Marguerite.....	<i>Petite Suzanne</i>	Doubleday*
Dennison, Muriel.....	<i>Little Girl with the Mounties</i>	Dodd*
DeWitt, Josephine.....	<i>Cowboy Ken</i>	Oxford
Evatt, Harriett.....	<i>Suzette's Family</i>	Bobbs*
Garrett, Helen.....	<i>Jobie</i>	Julian Messner
Gates, Doris.....	<i>Trouble for Jerry</i>	Macmillan*
Hogeboom, Amy.....	<i>Gay Kilties of Cape Breton</i>	Dutton*
	<i>Treasure in Gaspesy</i>	Dutton*
Horn, Madeline.....	<i>Farm on the Hill</i>	Scribners
Kingman, Lee.....	<i>Pierre Pidgeon</i>	Houghton*
Mason, Miriam K.....	<i>Smiling Hill Farm</i>	Ginn
Quinn, Vernon.....	<i>Picture Map Geography of Canada and Alaska</i>	Longmans, Green*
Sauer, Julie M.....	<i>Fog Magic</i>	Macmillan*
Stong, Phil.....	<i>Farm Boy</i>	Dodd
Strack, Lillian Holmes.....	<i>Across Canada</i>	Harpers*
White, E. O.....	<i>The Farm Beyond the Town</i>	Houghton

*Actual Canadian settings. Others give settings that are like Canada.

GOOD CITIZENS

<i>Author</i>	<i>Title</i>	<i>Publisher</i>
Andress, J. Mace.....	<i>Growing Big and Strong</i>	Ginn
Berman, Sam.....	<i>Community Helpers</i>	Winston
Charters, W. W.....	<i>Healthful Ways</i>	Macmillan
Coatsworth, Elizabeth.....	<i>Houseboat Summer</i>	Macmillan
Dalgleish, Alice.....	<i>St. George and the Dragon</i>	Scribners
Djurklow, Nils G.....	<i>Fairy Tales from the Swedish</i>	Stokes
Gates, Doris.....	<i>Sarah's Idea</i>	Viking
Gere, Frances.....	<i>Once Upon a Time in Egypt</i>	Longmans
Godolphin, Mary.....	<i>Paul Bunyan's Pilgrim's Progress</i>	Stokes
Goodspeed, E. J.....	<i>The Children's Bible</i>	Macmillan
Goslin-Omar, Ryliss.....	<i>Democracy</i>	Harcourt
Hader, Berta and Elmer.....	<i>Stop, Look and Listen</i>	Houghton
Leaf, Munro.....	<i>Fair Play</i>	Stokes
	<i>Safety Can Be Fun</i>	J. B. Lippincott

Mukerji, Dhan Gopal.....	<i>Kari, the Elephant Boy.....</i>	Dutton
Petersham, Maud.....	<i>Stories from the Old and</i>	
and Miska.....	<i>New Testament.....</i>	Winston
Reader, Highways		
and Byways.....	<i>Unit VI, Working Together.....</i>	Houghton
Rugg, Harold.....	<i>Communities of Men.....</i>	Ginn
Seredy, Kate.....	<i>Tree for Peter.....</i>	Viking
Sayers, Frances Clarke.....	<i>Mr. Tidy Paws.....</i>	Viking
	<i>Tag-Along-Tooloo.....</i>	Macmillan
Singer, Caroline.....	<i>Ali Lives in Iran.....</i>	Holiday House
Stack, Herbert J. and		
Huston, Geraldine.....	<i>It's Fun to be Safe.....</i>	Beckley McCurdy
Stevenson, Sugusta.....	<i>Abe Lincoln, Frontier Boy.....</i>	Bobbs
Tousey, Sanford.....	<i>Ned and the Rustlers.....</i>	Albert Whitman
Turner, C.....	<i>Keeping Safe and Well.....</i>	D. C. Heath
	(A Play for Marionettes)	
Van Stockum, Hilda.....	<i>Kersti and St. Nicholas.....</i>	Viking

ROUND THE FAIRY RING

<i>Author</i>	<i>Title</i>	<i>Publisher</i>
Anderson, Hans.....	<i>Stories and Tales.....</i>	Houghton, Mifflin
Asbjornsen, Peter C.....	<i>East of the Sun and</i>	
	<i>West of the Moon.....</i>	Doubleday, Doran
D'Aulnoy, Marie		
Catherine.....	<i>D'Aulnoy's Fairy Tales.....</i>	McKay
Barrie, J. M.....	<i>Peter Pan and Wendy.....</i>	Scribner
Bianco, Margery.....	<i>The Little Wooden Doll.....</i>	Macmillan
Cendars, Blaise.....	<i>Little Black Stories for</i>	
	<i>Little White People.....</i>	Putnam
Chalmers, Audrey.....	<i>Hundreds and Hundreds</i>	
	<i>of Pancakes.....</i>	Viking
Colum, Padraic.....	<i>The Peep-Show Man.....</i>	Macmillan
Dalglish, Alice.....	<i>Happily Ever After.....</i>	Scribners
De La Mare, Walter.....	<i>Three Mulla-Mulgars.....</i>	Knopf
D'Aulaire, Ingar		
and Pierre.....	<i>The Magic Rug.....</i>	Doubleday, Doran
Fenner, Phyllis R.....	<i>Adventures Rare and Magical.....</i>	Knopf
Finger, Charles J.....	<i>Tales from Silver Lands.....</i>	Doubleday, Doran
Grierson, Elizabeth.....	<i>The Scottish Fairy Book.....</i>	Stokes
Grimm, The Brothers.....	<i>Fairy Tales.....</i>	Any good edition
Jacobs, Joseph W.....	<i>English Fairy Tales.....</i>	Putnam
Jewett, Eleanor Myers.....	<i>Egyptian Tales of Magic.....</i>	Little, Brown
La Fontaine, Jean de.....	<i>Fables (Translated by</i>	
	<i>Marjorie Wise Brown.....</i>	Harpers
Lagerlof, Selma.....	<i>The Wonderful Adventure</i>	
	<i>of Nils.....</i>	Doubleday
Lawson, Marie A.....	<i>Dragon John.....</i>	Viking
MacDonald, George.....	<i>The Fairy Fleet.....</i>	Holiday House
	<i>At the Back of the</i>	
	<i>North Wind.....</i>	Macmillan
Martens, Frederick.....	<i>The Swedish Fairy Book.....</i>	Stokes
McManus, Seumas.....	<i>Donegal Fairy Tales.....</i>	Doubleday
Smith, Ruth.....	<i>The Tree of Life.....</i>	Viking

Sawyer, Ruth.....	<i>Tale of the Enchanted Bunnies</i>	Harpers
	<i>Picture Tales from Spain</i>	Stokes
Sperry, Margaret.....	<i>The Magician's Cloak</i>	Henry Holt
Thurber, James.....	<i>The Great Quillow</i>	Harcourt
	<i>Many Moons</i>	Harcourt
Wiggins, Kate Douglas and Smith, Nora.....	<i>Tales of Laughter</i>	Doubleday
Williston, Theresa.....	<i>Japanese Fairy Tales</i>	Rand, McNally
Pitman, M. H.....	<i>Chinese Fairy Tales</i>	
Haslip, Joan.....	<i>Fairy Tales from the Balkans</i>	Putnam
Fillmore, Parker.....	<i>Czechoslovak Fairy Tales</i>	Harcourt
Collodi.....	<i>Pinocchio</i> (edited by Firman).....	Winston

ANIMALS

<i>Author</i>	<i>Title</i>	<i>Publisher</i>
Atwater, Florence.....	<i>Mr. Pepper's Penguins</i>	Little, Brown
Babbitt, E. C.....	<i>Iataka Tales</i>	Century
Baker, Margaret and Mary.....	<i>The Puppy Called Spinach</i>	Dodd
Beatty, John Y.....	<i>Sharp Ears, the Baby Whale</i>	J. B. Lippincott
Bianco, Margery.....	<i>All About Pets</i>	Macmillan
	<i>Rufus the Fox</i>	Harpers
Campbell, Sam.....	<i>Enny, Meeny, Miney, Mo, and Still Mo</i>	Bobbs, Merrill
Carrick, Valery.....	<i>Picture Tales from the Russians</i>	Stokes
Charusin, E.....	<i>Baby Bears</i>	Macmillan
Clymer, Eleanor.....	<i>The Grocery Mouse</i>	Robert McBride
De Jong, M.....	<i>Cat that Walked a Week</i>	Harpers
Ferris, M.....	<i>Tommy and His Dog, Hurry</i>	Doubleday, Doran
Gauss, M. and C. W.....	<i>Bang of the Diamond Trail</i>	Albert Whitman
Glick, Carl.....	<i>Oswald's Pet Dragon</i>	Coward McCann
Grey Owl.....	<i>Sajo and the Beaver People</i>	Scribners
Hatch, R. W.....	<i>Curious Lobster</i>	Harcourt Brace
Kipling, Rudyard.....	<i>Just So Stories</i>	Macmillan
Lawson, Robert.....	<i>Rabbit Hill</i>	Viking Press
Lofting, Hugh.....	<i>Dr. Dolittle</i>	F. A. Stokes
Mandel, Sant Ram.....	<i>The Happy Flute</i>	F. A. Stokes
McGinley, Phyllis.....	<i>The Horse Who Lived Upstairs</i>	J. B. Lippincott
Milne, A. A.....	<i>Winnie the Pooh</i>	Dutton
	<i>The House at Pooh Corner</i>	Dutton
Moses, Horace S.....	<i>Here Comes the Circus</i>	Houghton, Mifflin
O'Hara, Mary.....	<i>My Friend Flicka</i>	J. B. Lippincott
Robinson, Tom.....	<i>Buttons</i>	Viking Press
Salten, Felix.....	<i>Bambi</i>	Noble
Seton, Ernest Thompson.....	<i>Wild Animals I Have Known</i>	Scribners
Tompkins, Jane.....	<i>Polar Bear Twins</i>	F. A. Stokes
Waldeck, J. B.....	<i>Little Lost Monkey</i>	Viking Press
Weise, Kurt.....	<i>Karoo, the Kangaroo</i>	Coward, McCann
Weise, Kurt.....	<i>Wallis, the Walrus</i>	Coward, McCann
Wells, Rhea.....	<i>Peppi, the Duck</i>	Doubleday, Doran
	<i>Zeke, the Raccoon</i>	Doubleday, Doran

GOOD NEIGHBORS

<i>Author</i>	<i>Title</i>	<i>Publisher</i>
Angeli, Marguerite de.....	<i>Elin's America</i>	Doubleday, Doran
	<i>Thee Hannah</i>	Doubleday, Doran
Association of Child- hood Education.....	<i>Told Under the Stars & Stripes</i>	Macmillan
Bartushek, Labuska.....	<i>Happy Times in Czechoslovakia</i>	Knopf
Beim, Lorraine and Jerrold.....	<i>Sasha and the Samovar</i>	Harcourt, Brace
Bennett, Rowena.....	<i>Banner for the King</i>	Follett Pub. Co.
Bose, Irene Mott.....	<i>Totaram</i>	Macmillan
Bothwell, Jean.....	<i>Little Boat Boy</i>	Harcourt, Brace
Buck, Pearl S.....	<i>The Dragon Fish</i>	
Bishop, Claire.....	<i>The King's Day</i>	Coward, McCann
Eberle, Irmengarde.....	<i>The Very Good Neighbors</i>	J. B. Lippincott
Elliott, Kathleen Morrow.....	<i>Soomoon, Boy of Bali</i>	Knopf
Enright, Elizabeth.....	<i>Kintu</i>	Farrar & Rinehart
Estes, Eleanor.....	<i>The Hundred Dresses</i>	Harcourt, Brace
Flack, Marjorie.....	<i>Pedro</i>	Macmillan
Friskey, Margaret.....	<i>Tad Lincoln and the Green Umbrella</i>	Oxford
Hoffman, Ruth & Helen.....	<i>Little Arab Ali</i>	J. B. Lippincott
Hutchinson, Veronica S.....	<i>The Queen's Earrings</i>	G. P. Putnam
Lattimore, Eleanor.....	<i>Little Pear</i>	Harcourt, Brace
Lockwood, Myrna.....	<i>The Mysterious Box</i>	Oxford
Lunks, Herbert C.....	<i>Nancy Goes to Mexico</i>	David MacKay
Mirza, Youel B.....	<i>Boy that Went to Mexico</i>	J. B. Lippincott
Peary, Josephine.....	<i>Snowbaby</i>	
Peary, Marie.....	<i>Ootah and His Puppy</i>	D. C. Heath
Potter.....	<i>Land from the Sea</i>	Longmans
Rowe, Dorothy.....	<i>The Rabbit Lantern</i>	Macmillan
Shannon, Monica.....	<i>Dobry</i>	Viking Press
Sperry, Armstrong.....	<i>Bamboo, the Grass Tree</i>	Macmillan
Thomas, Eleanor.....	<i>Mr. Pearly of Pepperpot Lane</i>	Scribners
Williams, Henry Lionel.....	<i>Kimbi, Indian of the Jungle</i>	D. C. Heath
Van Vrooman, Maria.....	<i>Jano and Jani</i>	Albert Whitman
Yates, Elizabeth.....	<i>Around the Year in Iceland</i>	D. C. Heath
Wells, Rhea.....	<i>Coco, the Goat</i>	Doubleday, Doran
	<i>Beppo, the Donkey</i>	Doubleday, Doran
Thomsen, Gudrun Thorne.....	<i>The Sky Bed</i>	Scribners

WORKERS

<i>Author</i>	<i>Title</i>	<i>Publisher</i>
Bennett, Richard.....	<i>Skookum and Sandy</i>	Doubleday, Doran
Clay, Charles.....	<i>Fur Trade Apprentice</i>	Oxford
	<i>Young Voyager</i>	Oxford
Disney, Walt.....	<i>The Story of Casey Jr.</i>	Garden City
Flack, Marjorie and Mabel O'Donnell.....	<i>Neighbors on the Hill</i>	Doubleday, Doran
Hader, Berta and Elmer.....	<i>Tommy Thatcher Goes to Sea</i>	Macmillan
Harte, Bret.....	<i>The Queen of the Pirate Isle</i>	Frederick Warne
Hay, Ella H.....	<i>Happy Days on the Farm</i>	Beckley, McCardy

Judson, C. I.	<i>People Who Work in the City or Country</i>	Rand, McNally
Keliher, A. V. and Others	<i>Airworkers</i>	A Picture Script
	<i>Doctors at Work</i>	
Floherly, John J.	<i>Make Way for the Mail</i>	J. B. Lippincott
Moloy, Lois	<i>Swift Thunder of the Prairies</i>	Scribners
Merrill, Marion	<i>Young Billings of Buckhorn</i>	Morrow
McNeer, May	<i>The Gold Rush</i>	Grosset & Dunlap
Morrow, Honore and Swartmore, William	<i>Ship's Monkey</i>	Morrow
Norling, Jo and Ernest	<i>Pogo's Fishing Trip</i>	Henry Holt
	<i>Pogo's Mining Trip</i>	Henry Holt
	<i>Pogo's House</i>	Henry Holt
Petersham, Maud and Miska	<i>Story Book of Earth's Treasures</i>	Winston
Paull, Grace	<i>Cement Work for Sport & Skinny</i>	Viking
Rounds, Glen	<i>Whitey's First Round-Up</i>	Grosset & Dunlap
Shapiro, Irwin	<i>Steamboat Bill</i>	Messner
Thomajan, P. K.	<i>The Runaway House</i>	Rittenhouse
Tousey, Sanford	<i>Dick and the Canal Boat</i>	Doubleday, Doran
	<i>Cowboy Tommy's Round-up</i>	Doubleday, Doran
	<i>Jerry and the Pony Express</i>	Doubleday, Doran
	<i>Lumberjack Bill</i>	Houghton
Whitman, Albert	<i>"Coal"</i>	
Whitman, Albert	<i>"Oil and Gas"</i>	
Wulf, Lee	<i>Let's Go Fishing</i>	Stokes

WORKERS' HELPERS

Author	Title	Publisher
Andrews, Virginia	<i>High up in a Penthouse</i>	Harpers
Burton, Virginia Lee	<i>Mike Mulligan & His Steam Shovel</i>	Houghton
DuBois, William Pene	<i>The Flying Locomotive</i>	Viking
Edelstadt, Vera	<i>A Steam Shovel for Me</i>	Stokes
Gramatky, Hardie	<i>Little Toot</i>	G. P. Putnam
Hurd, Edith Thacher	<i>Engine, Engine, Number Nine</i>	Lothrop
Jones, Wilfred	<i>How the Derrick Works</i>	Macmillan
Keelor, Katharine	<i>Working with Electricity</i>	Macmillan
Lent, Henry B.	<i>Full Steam Ahead</i>	Macmillan
	<i>Diggers and Builders</i>	Macmillan
Meigs, Cornelia	<i>Wonderful Locomotive</i>	Macmillan
Norling, Jo and Ernest	<i>Pogo's Train Ride</i>	Henry Holt
Pryor, William C.	<i>Fire Engine Book</i>	Harcourt, Brace
	<i>Streamline Train Book</i>	Harcourt, Brace
	<i>Train Book</i>	Harcourt, Brace
	<i>Trailer Book</i>	Harcourt, Brace
Rohmer, Albert E.	<i>Ivan the Iron Horse</i>	Albert Whitman
Hurd, Edith T.	<i>Speedy, the Hook and Ladder Truck</i>	Lothrop
Sterling, Helen	<i>Little Choo-Choo</i>	Franklin, Watts
Swift and Ward	<i>The Little Red Lighthouse and the Great Grey Bridge</i>	Harcourt, Brace
Wadsworth, Wallace	<i>The Modern Story Book</i>	Rand, McNally

SKYWAYS

<i>Author</i>	<i>Title</i>	<i>Publisher</i>
Booth, Harold.....	<i>The Book of Modern Airplanes.....</i>	Garden City
Carroll, Ruth and Latrobe.....	<i>Flight of the Silver Bird.....</i>	Messner
	<i>School in the Sky.....</i>	Macmillan
Flack, Marjorie.....	<i>Up in the Air.....</i>	Macmillan
Hall, Charles G.....	<i>Skyways.....</i>	Macmillan
Hurd, Mrs. Edith.....	<i>Sky High.....</i>	Lothrop
Lent, Henry B.....	<i>Straight Up.....</i>	Macmillan
	<i>Straight Down.....</i>	Macmillan
	<i>The Air Pilot.....</i>	Macmillan
Kalab, Teresa.....	<i>Watching for Winkie.....</i>	Longmans
McConnell, Margaret.....	<i>Bobo, the Barrage Balloon.....</i>	Lothrop, Lee & Shepard
McNamara, John F.....	<i>Playing Airplane.....</i>	Macmillan
Nay, Carol.....	<i>Jimmie Rides the China Clipper.....</i>	Whitman
Norling, Joe and Ernest.....	<i>Pogo's Sky Ride.....</i>	Henry Holt
Merwin, Decie.....	<i>The Parachute Pup.....</i>	J. B. Lippincott
Pollock, Katharine.....	<i>Sky Ride.....</i>	
Pryor, William G. and Helen.....	<i>The Airplane Book.....</i>	Harcourt
Huber, Salisbury & Gates.....	<i>Planes for Bob and Andy.....</i>	Macmillan
Shenton, E.....	<i>Airplanes at Work.....</i>	Macmillan
Thomson, Jay Earle.....	<i>The Alphabet of Aviation.....</i>	Macrae
Tousey, Sanford.....	<i>Aviation Stories.....</i>	Longmans
White, George R.....	<i>Airplane Andy.....</i>	Doubleday, Doran
Whipple, Gertrude.....	<i>Zoom.....</i>	Longmans
Alden, Jack.....	<i>Cooky, the little Helicopter.....</i>	Rand, McNally
Gramatky, Hardie.....	<i>Loopy.....</i>	Putnam
Wood, Esther.....	<i>The Silver Widgeon.....</i>	Longmans

OUT-OF-DOORS

<i>Author</i>	<i>Title</i>	<i>Publisher</i>
Bronson, Wilfred.....	<i>Turtles.....</i>	Harcourt, Brace
Burton, Virginia Lee.....	<i>The Little House.....</i>	Houghton, Mifflin
Bryan, Catherine and Mabra Madden.....	<i>The Cactus Fence.....</i>	Macmillan
Coatsworth, Elizabeth.....	<i>Trudy and the Tree House.....</i>	Macmillan
Colum, Padraic.....	<i>The White Sparrow.....</i>	Macmillan
Crane, Alan.....	<i>Gloucester Joe.....</i>	Nelson
Darby, Ray.....	<i>Peter Smith and the Bugs.....</i>	School Aids & Tex Book Pub. Co. Saskatoon
Eberle, Irmengarde.....	<i>Sea Horse Adventure.....</i>	Holiday, House
Edelstadt, Vera.....	<i>Oceans in the Sky.....</i>	Knopf
Estes, Eleanor and Slobodkin, Louis.....	<i>Mr. Wind and Mr. Toad.....</i>	Harcourt
Flack, Marjorie.....	<i>Restless Robin.....</i>	Houghton
Freeman, Mae and Ira.....	<i>Fun with Science.....</i>	Random, House

Grahame, Kenneth.....	<i>Wind in the Willows</i>	Scribners
King, Julius.....	<i>More Birds in Rhyme</i>	Nelson
Kirkconnell, Watson.....	<i>Titus the Tree Toad</i>	Oxford
Lippincott, Joseph W.....	<i>Wilderness Champion</i>	Lippincott
Machetanz.....	<i>Panuck, Eskimo Sled Dog</i>	Scribners
Patch, Edith.....	<i>Holiday Pond</i>	Macmillan
Patch, Edith and Fenton.....	<i>Prairie Neighbors</i>	Macmillan
Phelps, Margaret.....	<i>Chia and the Lamb</i>	Marcus Smith
Potter, Beatrix.....	<i>The Tale of Mr. Tod</i>	Warne
Riggs, Ida Berry.....	<i>Little Champion</i>	Macmillan
Robinson, W. W.....	<i>At the Sea Shore</i>	Macmillan
Stong, Phil.....	<i>Honk, the Moose</i>	Dodd
Wallover, Lucille.....	<i>Chooky</i>	David McKay
Workers of the Writer's Program of the Work Projects Administration in the Commonwealth of Pennsylvania.		
	<i>Stones</i>	
	<i>Snow, Glaciers and Icebergs</i>	

APPENDIX B

AUDIO-VISUAL AIDS

(N.B.: No doubt these films may be obtained at the Educational Film Centre for each province.)

CANADA IS OUR COUNTRY

Silent Motion Pictures:

1. *Along the Cabot Trail*.....Canadian Govt. Motion Pictures
 2. *Canada's Evergreen Playground*....." " " "
 3. *Industrial Workers of Central Canada*.....National Film Board
 4. *Farmers of the Prairies*.....National Film Board
 5. *West Coast Mountains*.....National Film Board
 6. *Rambles in Gaspesia*.....Canadian Govt. Motion Pictures
 7. *Lake Louise to Lake Beauvert*.....Canadian Govt. Motion Pictures
- There are a number of other excellent films, the titles of which may be secured from the Canadian Government.

Sound-on-Film Motion Pictures:

1. *Ride'em Cowboy*.....Canadian Govt. Motion Pictures
2. *Canada's Cosy Corner (P.E.I.)*.....Canadian Govt. Motion Pictures

Filmstrips:

1. *Eastern Canada*Society for Visual Education
2. *Western Canada* " " " "
3. *Alberta*..... " " " "
4. *British Columbia*..... " " " "
5. *Manitoba and Saskatchewan* " " " "
6. *Ontario* " " " "
7. *Quebec*..... " " " "

GOOD CITIZENS

Silent Films:

1. *Dicken's Christmas Carol*.....Institutional Cinema Service
2. *Christmas Cartoon*Castle
3. *Wee Anne's Christmas*.....Cinegraphic Corporation
4. *Christmas Time in Toyland*.....Castle
5. *Safety in the Home and at Play*.....Eastman
6. *Safety-Vacation*.....Eastman
7. *Safety on the Street*.....Eastman
8. *Bicycling with Complete Safety*.....Bell, Howell, and Calvin
9. *Cleanliness*Eastman

Sound-on-Film Motion Pictures:

1. *Bicycling with Complete Safety*.....Bell, Howell, and Calvin
2. *There Too, Go I (Red Cross)*.....Associated Screen News
3. *A Friend for Supper*.....National Film Board

Filmstrips:

1. *Play Safe*.....National Safety Council
2. *Safety on Two Wheels*....." " "

- | | |
|---|-------------------------|
| 3. <i>Tom Joins the Safety Patrol</i> | National Safety Council |
| 4. <i>Home Safety</i> | " " " |
| 5. <i>In Case of Fire</i> | " " " |

ROUND THE FAIRY RING

N.B.: There are a number of Fairy Tale films, both Sound and Silent. These are cartoons, and tend to burlesque the Fairy Tale.

Lantern Slides:

1. *Gabriel Grubb and the Goblins.*
2. *Good King Wenceslas.*
3. *Water Babies.*

Filmstrips:

- | | |
|--|------------------------------|
| 1. <i>Alice in Wonderland</i> | Society for Visual Education |
| 2. <i>Beauty and the Beast</i> | " " " " |
| 3. <i>East of the Sun and West of the Moon</i> | " " " " |
| 4. <i>Lad Who Went to the North Wind</i> | " " " " |
| 5. <i>Drakestail</i> | " " " " |
| 6. <i>The Flying Ship</i> | " " " " |
| 7. <i>Hootie Toots of Hollow Tree</i> | " " " " |
| 8. <i>Adventures of a Brownie</i> | " " " " |

ANIMALS

Silent Film Motion Pictures:

- | | |
|---|--------------------------------|
| 1. <i>Adopting a Bear Cub</i> | Bray |
| 2. <i>Adventures of Peter</i> | Eastman |
| 3. <i>Three Little Bruins in the Woods</i> | Castle |
| 4. <i>Animals of the Cat Tribe</i> | Eastman |
| 5. <i>The Beaver People (Grey Owl)</i> | Canadian Govt. Motion Pictures |
| 6. <i>The Beaver Family (Grey Owl)</i> | " " " |
| 7. <i>The Chimp's Adventure</i> | Castle |
| 8. <i>A Day at the Zoo</i> | Castle |

Sound-on-Film Motion Pictures:

- | | |
|---|-------------------|
| 1. <i>Adventures of Bunny Rabbit</i> | Erpi |
| 2. <i>Boy Meets Dog</i> | Castle |
| 3. <i>Grey Owl's Little Brother</i> | Associated Screen |
| 4. <i>Dog Show</i> | Castle |
| 5. <i>Itchy Scratchy</i> | John Utterstrom |
| 6. <i>Teddy Bear's Picnic (Koala)</i> | Castle |
| 7. <i>Three Little Bruins</i> | Castle |
| 8. <i>Three Little Kittens</i> | Erpi |
| 9. <i>Here Comes the Circus</i> | Castle |

GOOD NEIGHBORS

Silent Films:

- | | |
|--|---------------------|
| 1. <i>People who live in the Arctic</i> | De Vry |
| 2. <i>People who live in a Crowded Valley</i> .. | De Vry |
| 3. <i>The Story of Nanook (Eskimo Life)</i> | Edwards Productions |
| 4. <i>The Story of Cheeka (Indian Life)</i> .. | Edwards Productions |
| 5. <i>Little Dutch Tulip Girl</i> | Pathe |
| 6. <i>People who live at the Equator</i> | De Vry |
| 7. <i>People who live in the Desert</i> | De Vry |
| 8. <i>People who live in the Mountains</i> | De Vry |
| 9. <i>People who live on a Great Plain</i> | De Vry |

Sound-on-Film Motion Pictures:

1. *Children of China*.....Erpi
2. *Peru*.....Erpi
3. *Adventures of Chico (Mexico)*.....Woodward
4. *African Pygmies*.....Castle
5. *Midsummer in Sweden*.....Kinocentrolen
6. *People of the Congo*.....Erpi
7. *People of Canada*.....Associated Screen
8. *The Silent Enemy*.....A Beacon Film

Filmstrips:

1. *Africa, Life of the Pygmies*.....Society for Visual Education
2. *People of the Congo*.....University Museum, Phil.
3. *Homes of Many Lands*.....Visual Information Service
4. *Life of the Eskimo*.....University Museum, Phil.
5. *Life of the Plains Indians*....." " "
6. *Life of the Pueblo Indians*....." " "
7. *Einar of Iceland*.....Society for Visual Education
8. *Greta of Sweden*....." " "
9. *Helvi of Finland*....." " "
10. *Hilda of Denmark*....." " "
11. *Ingrid of Norway*....." " "
12. *The Netherlands*....." " "

WORKERS

Silent Films:

1. *Our Five Footed Helpers*.....Pathe
2. *Forest Fire Fighters of the Skies*.....Canadian Govt. Motion Pictures
3. *Lumbering in B. C.*....." " "
4. *Harvesting the Deep*.....National Film Board
5. *Wheat to Bread*.....Eastman
6. *Donald Duck's Super Service*.....Walt Disney

Sound-on-Film Motion Pictures:

1. *Grain that Built a Hemisphere*.....Co-ordinator of Inter-American Affairs
2. *The Cattlemen*.....Erpi
3. *Canada's Gold Industry (Three Reels)*.....Canadian Govt. Motion Pictures
4. *Canadian Mail*....." " "
5. *Maple Sugar Time*.....National Film Board

Filmstrips:

1. *Co-operative Living*.....Long Filmslide Service
2. *When Fur was King*.....Godsell and Pearce
3. *Dairying*.....Society for Visual Education
4. *Lumber and its Uses*....." " "

WORKERS' HELPERS

Sound-on-Film Motion Pictures:

1. *Highways North*.....National Film Board
2. *A Friend for Supper (Also in Chapter II)*.....National Film Board
3. *Singing Wheels*.....Wilding Pictures

Filmstrips:

1. *Passenger Trains and How They Grew* Society for Visual Education
2. *Getting about on Land in different Ages and Places* Visual Information Service
3. *Getting About on Water* Visual Information Service

SKYWAYS

Sound-on-Film Motion Pictures:

1. *World without Borders* National Film Board
2. *War Birds (A Story of Pigeons)*
3. *We're on the Way* Ideal Film Service
4. *Wings of the Continent*
5. *Wings over World Wonders* Castle

Filmstrips:

1. *Wee Anne Visits the China Clipper* Cinegraphic Corporation

Silent Films:

1. *Mary's Trip by Air* Long Filmslide Service
2. *Pilots, Man your Planes!* Coronet

OUT-OF-DOORS

Silent Film Motion Pictures:

1. *Ants, Nature's Craftsmen* De Vry
2. *How Birds Feed Their Young* Eastman
3. *Silent World Beneath the Sea* De Vry
4. *Winter* De Vry
5. *Summer* De Vry
6. *Spring* De Vry
7. *Chumming with Chipmunks* Bray
8. *The Honeymakers* Pathe

Sound-on-Film Motion Pictures:

1. *Seed Dispersal*
2. *How Nature Protects Animals* Erpi
3. *Birds of Canada* National Film Board

Filmstrips:

1. *Growing Up of the Monarch Butterfly* Society for Visual Education
2. *How Animals are Protected from their enemies* " " " "
3. *How to Attract Birds* Spencer Lens
4. *How Young Birds Get Food* State College, San Jose
5. *Nature Pets* Society for Visual Education
6. *Some Spiders and How They Live* " " " "
7. *Some Squirrels and Other Gnawing Animals* " " " "
8. *Wild Flowers Everyone Should Know* " " " "

APPENDIX C

BOOKS FOR THE TEACHER

On Reading:

- Dolch: *The Psychology and Pedagogy of Reading*.
Cole: *Improvement of Reading* (Farrar & Rinehart).
Stone: *Better Advanced Reading*.
Yoakam: *Reading and Study*.
Bond and Bond: *Teaching the Child to Read* (Macmillans).
Betts: *Foundations of Instruction in Reading*.
Pennell and Cusack: *The Teaching of Reading*.
Monroe, Marion: *Children Who Cannot Read*, (University of Chicago Press).
Kirk: *Teaching Reading to Slow Children*.
Wilkinson and Brown: *Improving your Reading* (Exercises).
Durrell: *Improvement of Basic Reading Abilities* (World Book Company).

On Literature

- MacClintock: *Literature in the Elementary School* (University of Chicago Press).
Lamborn: *The Rudiments of Criticism* (Clarendon Press).

On Choral Recitation:

- Gullan & Guery: *Poetry Speaking for Children, Part II* (Metheun).
Swann: *An Approach to Choral Speech* (Gerald Howe, London).
Glover: *Verse Time, Green and Red Books* (Philip & Sons, London).
Books of poems and suggestions as to how to recite them.

On Speech Training in School:

- Avery Dorsey and Sickels: *First Principles of Speech Training*.
A general text on the subject. (Appleton)
Bennett: *Practical Training for Schools* (University of London Press)
Suitable for use in the elementary school.
Reade: *Improve your Accent* (Macmillan). Good exercises.
Greenwood: *Handbook of Speech Training for Junior Pupils* (Oxford Press). Good exercises.
Sansom: *Speech Rhymes* (Macmillan). Four small books of good rhymes.
Hampden, John: *The Drama Highway*, Books 1-4, (J. M. Dent and Sons). Very useful for training in oral reading.

APPENDIX D

LIST OF STANDARDIZED READING TESTS FOR GRADES 4, 5, 6

Gates' Basic Reading Test (Grades 3 to 8), Types A, B, C, D. Bureau of Publications, Teacher's College, New York.

Gray's Oral Reading Tests and *Gray's Oral Reading Check Tests*. (Public School Publishing Co., Bloomington, Illinois).

Metropolitan Reading Tests. (World Book Company, New York).

Monroe's Standardized Silent Reading Test (Grades 3 to 5 and 6 to 8). (Public School Publishing Co., Bloomington, Illinois).

Progressive Achievement Test (Grades 3 to 8), in different levels. (World Book Company, New York).

Reading Development Test (Grades 5 to 8). (J. M. Dent and Sons, Toronto and Vancouver).

Sangren-Woody Reading Test (Grades 4 to 8). (World Book Company, New York).

These tests may be obtained through the Book Branches of the Provincial Departments of Education.

On Making Informal Tests:

Rinsland, Harry D., *Constructing Tests and Grading in Elementary and High School Subjects*. (Prentice Hall, New York).

Ruck, G. M., *The Objective or New-Type Examination*. (Scott Foresman).

APPENDIX E

ANSWERS to Reading Exercises in the Manual.

Urban, as well as rural, teachers are now expected to handle several different classes, or groups, in reading and for this purpose must quickly become familiar with a number of different new readers. To assist them in the use of the *Handbook To Young Explorers*, therefore, we append here a list of answers to the questions set in exercises under the heading "Increasing Comprehension Skills" for the different selections in the reader. In a few cases, to facilitate use, the answers or keys have been placed with the exercise in the text. Otherwise all answers thought likely to be needed are given in this appendix, so that the teachers with the small group may, if she wishes, allow her class to work from the Handbook itself.

In a number of cases, more than one answer would be acceptable. The teacher will then, of course, use her own judgment as to what she accepts as satisfactory.

CANADA IS OUR COUNTRY

JILL AND THE SWORDFISH

I. Judging Information:

Order of events: 1, 2, 6, 3, 4, 5.

II. Making Notes:

Gaston

1. engine.
2. Quick, quick, Swordfish!
3. lily-iron.
4. the boat around.

Jill

1. the swordfish.
2. the line.
3. the bait.
4. caught one.

BOOTS ARE VERY GROWN-UP IN QUEBEC

I. Organizing Main Topic:

This story is mainly about: 3. How Henri and Julie helped.

GOOD MORNING MANITOBA

II. Main Points:

1. from the farm to the elevator.
2. from the elevator to the train.
3. from the train to the ship.
4. in the ship and across the sea to the hungry peoples.

WILD WEST SHOW

I. Choose the Right Word:

1. audience; 2. judge; 3. bull-dogging; 4. bounced; 5. grudge;
6. lariat; 7. roping; 8. cinches; 9. sank to the ground; 10.
bronco-busting; 11. proud.

II. Organizing Information:

bull-dogging: 3—4—7; roping: 2—5—9;
bronco-busting: 1—6—8—10.

BANFF NATIONAL PARK

- ###### II. Central Topic:
- Banff National Park belongs to the people of Canada.

III. Collecting Facts.

hiking; camping; climbing; taking pictures; trail-riding; trips to Lake Louise; bathing in sulphur pools.

MERWA

I. and II. Choosing Topic and Collecting Facts:

(a) Facts learned about

moose:

ate lily pads.

Jack could ride him.

pulled his master's sleeve.

when the fire closed in.

took Jack away from the fire.

attempted to fight his enemy.

rammed his enemy with his

horns.

(b) Ways in which Jack

helped his Father:

kept the cabin clean.

cooked the meals.

set traps.

gathered wood.

caught fish.

GOOD CITIZENS

TERRY THE TOWN BOY

II. Listing Main Points:

Nip and Tuck

Do farm chores.

Terry.

Give First Aid.

III. Directions for treating burns:

1. cut away the shirt.

2. dip clean handkerchiefs in cold tea.

3. put these cloths on the burn.

4. bandage the dressings firmly in place.

DANIEL IN THE LION'S DEN

I. Choose the Main Topic:

Stand for the right:

II. Finding Proof:

Daniel said, "For ten days give us vegetables to eat and water to drink. Then let us stand again with these others. If we look not as well as they, we will do as they do, and eat as they do."

GWEN

I. List Phrases About the Cattle:

toss their heads; bunch and bellow; broke into a thundering gallop, with heads and tails up and horns rattling; crowded toward the cutbank.

II. Choose Words:

Gwen: quick-witted; loved the outdoors.

THE NECKLACE OF TRUTH

II. Making Judgments:

Coralie
untruthful

Merlin
wise

Parents
kind

DUTCHY

II. Developing Language Appreciation: Matching Phrases:

1—e; 2—b; 3—h; 4—a; 5—d; 6—c; 7—g; 8—f.

Summary of Chapter Two:

1. Terry; 2. Daniel; 3. Gwen; 4. Coralie (after treatment);
5. Fairies in One for All; 6. Children in Garry School.

ROUND THE FAIRY RING

HOW SUMMER CAME TO CANADA

I. Making Statements (Completions):

1. Tatler—Queen Summer; 2. Old Winter; 3. Glooscap—Winter;
4. Winter—Summer; 5. Summer—Winter; 6. Glooscap—home;
7. Winter.

II. Organization: 2—7—3—1—6—5—4.

JACK THE GIANT KILLER

I. Drawing Inferences:

1. The giant did harm; 2. brains and skill; 3. He was clever;
4. He knew that there were other wicked giants still alive; 5. He overcame the first one; 6. He had the magic coat, sword, shoes and cap.

II. Associating Ideas:

- 1—e; 2—b; 3—d; 4—a; 5—c.

THE GOOSE GIRL

I. Making Statements:

1. to get married; 2. furniture—cups—jars—handkerchief; 3. handkerchief was lost; 4. took her place; 5. The real princess talked to the horse's head; 6. He listened at the fire-place; 7. the wicked maid herself; 8. the maid; 9. She married the prince.

II. Judging Information:

1. untruthful; 2. unkind; 3. obedient; 4. false; 5. cruel; 6. mean.

III. Getting the Main Idea:

- 5—6—4.

THE DREADFUL GRIFFIN

1. Princess; 2. Princess; 3. Prince; 4. Little Yellow Man;
5. Burst into four pieces.

II. Getting Facts:

1. wicked witch; 2. Purveyor of Mice; 3. Fat Frog; 4. Little Yellow Man.

III. Fact or Opinion:

- Laughing at the Griffin.

THE PRINCESS AND THE SWINEHERD

I. Short Answer Test:

1. Praise or admiration; 2. flattery; 3. He came from the **little** kingdom; 4. a little brown nightingale; 5. It was real; 6. a pot with bells on it; 7. twenty kisses from the princess; 8. to test the princess; 9. She could not see the beauty of the nightingale and would kiss a swineherd for a toy; 10. She was afraid the prince would not come back.

II. Judging Character:

- Prince: honest, sincere, handsome, gentle. Princess: vain, silly, selfish, pretty, fair, spoilt, haughty, frightened.

REVIEW OF CHAPTER THREE

- I. 1. Canada; 2. Swam and smoked his pipe; 3. Russia; 4. England; 5. married her prince at the end of the story; 6. flew into four pieces; 7. in Denmark; 8. Queen of the Fairies; 9. in Ireland—making shoes.

- II. Some Author Friends: 1. New Brunswick; 2. Mr. Moon; 3. British Columbia; 4. The Wish; 5. Germany; 6. Grimm's Fairy Tales; 7. Denmark; 8. The Princess and the Swineherd.

ANIMALS

SHARP EARS

- I. 1. 7 tons; 2. flukes, gills, eyes, ears, nostrils; 3. when his head was above water; 4. lower jaw.

THE SCHEMING KITTEN

- I. Making Statements: Short Answer Test:
 1. When they went to the post office.
 2. To get the largest share of the herrings.
 3. Cleaning his teeth at night.
 4. Used to mend a soapdish.
 5. Because his brothers ate all the herrings.
 6. Because he always tried to PUSH himself into first place.

FOUR LITTLE BEARS

- I. Collect Facts: Short Answer Test:
 1. In the valley.
 2. In a hill.
 3. Their mother taught them how (to place their paws on the hill until the ants covered them and then lick their paws).
 4. Leaves, honey, ants, fish, strawberries.
 5. (a) What strawberries were and where they were found;
(b) How to eat wood-ants without getting sand or prickles;
(c) How to fish.

A TALE OF THE MOUNTAINS

- I. Choosing Titles:
Building the House.
- II. Selecting Main Ideas:
 1. Goat and cat fear each other.
 2. Goat and cat help each other build a house.
 3. Goat and cat share the same house.
- III. Noting Details: Completion of Statements:
 1. the goat.
 2. the goat.
 3. the wild cat.
 4. the goat.
 5. the wild cat.
 6. the goat.
 7. the goat.
 8. the goat would sleep in the house at night and the wild cat by day.
- IV. Making Notes:
Mountain Goat: 3, 4, 6, 10, 11, 14, 16.
Wild Cat: 1, 2, 5, 7, 8, 9, 12, 13, 15, 17.

GOOD NEIGHBORS

THE GOOD SAMARITAN

- I. Choosing Central Topic:
A Good Neighbor.
- II. Collect Facts:
 1. A wounded man.
 2. Jericho.
 3. Treated his wounds.
 4. Paid an inn-keeper to care for him.
- III. Drawing Conclusions:
Being a good neighbor means:
Helping anyone who needs help.

THE BIG WASH

I. Listing Main Points: Completions:

- | | | |
|----|-------------------------------|----------------------------|
| A. | 1. bagare-stuga. | 5. on boards with paddles. |
| | 2. huge black kettle. | 6. the light wagon. |
| | 3. big wooden vat. | 7. hot water. |
| | 4. the yard by Per and Jenny. | 8. the bushes. |

I. B. For Lunch: coffee and coffee-bread.

At Picnic: rice pudding, meat balls, sausages, cheese, rye-bread, cinnamon rolls, dewberries and cream, coffee.

III. Noting Details:

1. stor-tvatt means 'big wash' and bagare-stuga, a cook-house.
2. by well-sweep from the well.
3. shirts, clothes, table cloths, sheets, towels.
4. five.
5. She took care of Baby Anna and little Karl.
6. Per brought water and drove them to the lake.
7. tumbled backward into the wet sheets.
8. short handles.
9. on the sand by the lake.
10. because everything then was frozen.

IV. Drawing Conclusions:

1. Boards and paddles.
2. Yes (Campers sometimes wash in this way).

JANKO FREEZES IN

I. Appreciation:

Janko: ill mannered, proud, determined.
Sophia: kind, displeased.
Jano: ashamed, boisterous.
Mother: vexed.

II. Organizing Information and Making Notes:

weather: 7; beds: 8; food: 1, 2, 3, 4; cities: 6; clothing: 5.

LIN FOO AND THE THIEF

II. Short Answer Test for Main Facts:

1. Lin Foo and Lin Ching.
2. To escape cruelty and to find work.
3. Lin Foo was wakened by the quiet.
4. He was asleep.
5. The noise made by the dog, watchman, and Lin Ching.
6. He said he had driven the thief away.
7. He was dismissed.
8. He adopted him.
9. They were related.
10. He had plenty of girls.
11. She said that she could work well.
12. The grandmother's servant.

TAD LINCOLN FINDS A SPY

II. Finding Proof:

1. He stood up for his goats; gave them his bed.
2. He fought Caleb in defence of his Mother's reputation.
3. He noticed the gardener's special interest in the trellis.

4. He fought Caleb, stood up to the gardener, and went with Willie to hunt for the box at night.
5. He didn't mention Caleb's attack on his mother to his father, nor tell him of the plan to catch the spy.
6. Their father and brother were 'in the war' and they felt that they were 'in it' too.
7. He took the goats to his room to save them; he and Willie made a good plan.
8. His behavior to Caleb.
9. He noticed the character as well as the actions of the spy.
10. He came to say good night, laughed with them, was proud of their success.

WORKERS

NEHEMIAH TEABOY: TRAPPER

II. Choose Central Topic:

This story is mainly about:

The work of the Cree Indians.

III. Choosing Pertinent Facts and Organizing them:

A. Hunting: (1) the white fox.

(2) their skins were sold.

B. Trapping:

1. fox, mink, marten, otter, lynx, muskrat.

2. 75 traps.

3. brass-wire snares.

4. the far north.

5. six months (November to April).

6. along the river.

7. two or three weeks.

8. muskrat.

9. Lake Waskwatoya.

10. four days.

11. (1) by jumper; (2) by canoe.

C. 1. tea, flour, sugar.

2. tools, guns, powder, shot, knives.

3. \$1.25 each.

IV. Giving Directions:

The Rat Hunt: 2, 3, 1 . . . 5, 6, 8, 7, 9, 10.

RESCUED BY RADIO

I. Making Notes and Organizing Information:

(1) What Rags Did: 1, 4, 6, 7.

(2) What Bill Did: 2, 3, 5, 8.

II. Draw Conclusions: Completing Words are:

1. radio.

4. all the people.

2. dangerous.

5. his own family.

3. stand still.

6. useful.

SAVING THE SALMON

General Comprehensions Test:

I. Choosing Central Topic:

This story is mainly about: The Life of the Salmon.

II. Completion of sentences:

1. (a) do not hatch; (b) killed.
2. (a) buried in the mud; (b) hungry fish eat them.
3. In a trench in the sand of a shallow stream.
4. She covers them with gravel.
5. by trout, ducks, or eagles.
6. by fishermen, or killed by sea-lions.
7. to lay her eggs and die.
8. leap up the rapids.

III. Write Short Answers For: (Answers are):

1. Built fish hatcheries.
2. By being sprayed with milt.
3. After two weeks.
4. beef-liver ground fine.

IV. Choose the Right Answer:

- (a) Because the net will be in the path of the salmon.
- (b) putting them into the river.

V. Word Meanings:

fingerlings are fish old enough to be 'planted'.
fry are baby fish just hatched.
sockeye is a kind of salmon.

VI. Arrange in Right Order the Steps Taken in Fish Breeding in Hatcheries:

3, 6, 2, 1, 5, 4.

ELISHA SAVES BUTTERCUP

I. Character Appreciation:

1. huge, dark-red, crooked horn, wild-looking eye.
2. honest, determined, truly brave.
3. (a) kind; (b) angry; (c) pretty; (d) mean; (e) helpful; (f) afraid.

ADVENTURE IN A LUMBER CAMP

II. Meaning From Context:

1. (d); 2. (c); 3. (b); 4. (a).

KWAH

I. Drawing Conclusions:

- | | | |
|-----------|-----------|------------|
| 1. false. | 4. false. | 7. true. |
| 2. false. | 5. true. | 8. true. |
| 3. true. | 6. false. | 9. true. |
| | | 10. false. |

II. Choosing the Main Topic:

This story is mainly about: Ted's search for gold.

SUMMARY OF CHAPTER SIX

I. Write Title and Number of Page upon which story begins.

- (a) Kwah: p. 253.
- (b) Elisha Saves Buttercup: p. 236.
- (c) Adventure in a Lumber Camp: p. 245.
- (d) Peterkin Spray: p. 230.
- (e) Nehemiah Teaboy: p. 221.
- (f) Rescued by Radio: p. 225.

- II. Tell Kinds of work done by each:
- | | |
|---------------|-----------------|
| 1. trapper. | 5. lumberman. |
| 2. announcer. | 6. tree doctor. |
| 3. fisherman. | 7. miner. |
| 4. farmer. | |
- III. List the names of the industries mentioned in this chapter and write each of these words under the one to which it belongs:
1. trapping: muskrat.
 2. announcing: broadcasting, microphone.
 3. fishing: hatcheries, salmon, fingerling, trench.
 4. farming: turnips, lantern.
 5. lumbering: spruce, tree doctor.
 6. mining: prospector, mother lode, nugget.
- IV. Name one province in Canada where each kind of work is done: (any province will do. The following are mentioned in the chapter).
1. trapping: Manitoba.
 2. announcing: (any province).
 3. fishing: (any province).
 4. farming: Saskatchewan.
 5. lumbering: Alberta.
 6. mining: British Columbia.

WORKERS' HELPERS

THE TRACTOR THAT TOOK A HOLIDAY

- I. Listing Main Ideas: 3—4—5.
- II. Collecting Facts:
1. engine or motor;
 2. plow;
 3. roller;
 4. harrow;
 5. drill;
 6. binder;
 7. threshing machine;
 8. mill;
 9. bakery;
 10. plowing, harrowing, rolling, seeding.
- III. Making an Outline:
- A. plowing; B. harrowing; C. rolling; D. planting; E. cutting, binding; F. threshing; G. milling; H. baking.
- IV. Character Appreciation:
- A. Rattler—jolly; B. The plow—cheery; C. The harrow—grinning; D. The seed drill—bright, shining; E. The roller—fat.

THE CHICKEN BROODER

- I. Drawing Conclusions:
1. for fun;
 2. She knew she could do it;
 3. to show her uncle she could do it;
 4. She knew it would turn colder before he came home;
 5. It would take too long to find which fuse connected with the brooder house;
 6. With the two-way socket she could join the two ends together and make them long enough.
- III. 1—2—4—5—7—10.
- IV. Increasing Technical Skills:
1. Cooking: sifting;
 2. Electricity: bulb, screw, sockets, fuse, elements, extension;
 3. Building: brooder, basement, garage.

COUNT ME IN

- I. Recording Information:
1. Canada and Alaska were in danger;
 2. Fort St. John to Fairbanks, Alaska;
 3. 1,670 miles;
 4. different;
 5. 16,000;
 6. 6.

- II. Making a Summary: A. army men; B. civilians; C. air-pilots; D. Cree Indian guides; E. engineers.
- III. Workers' Helpers: A. trucks; B. tractors; C. giant shovel; D. pile-driver; E. grader.
- IV. Difficulties of Building were: A. mountains to by-pass; B. forests to cut down; C. rivers and streams to span; D. muskegs to fill in; E. swirling waters, burning sun, driving rain, ankle-deep mud, clouds of dust, mosquitoes and other biting insects.
- V. Making Statements:
 1. The "cats" went over rough places; 2. The "bull-dozer" cut down steep hills; 3. The "grader" followed the bull-dozer levelling the ground; 4. "Big Fellow" filled in the spaces.
 5. We will dare.
 3. The Skuzzy.
 9. The Chinese.

REVIEW OF CHAPTER

- I. Work on the Farm: A. 6; B. 5; C. 2; D. 3; E. 4; F. 1.
- II. A. 5; B. 1; C. 6; D. 2; E. 3; F. 4.
- III. A. 3; B. 2.

SKYWAYS

I'M FLYING

- I. Understanding Directions:
 - D. 1; A. 2; A. 3; D. 4; A. 5; A. 6; A. 7; A. 8; N. 9.
- II. Organizing Information:
 1. Pull out the throttle.
 2. Snap on the motor switch.
 3. Wait for motor to warm up.
 4. Watch the dials for 120 Temperature and 50 pounds pressure.
 5. Release the brakes.

PLAYING AIRPLANE

I. Understanding Directions:

Body of Plane	Actual Size	To Scale
Length	12 feet	3 inches
Wings of Plane		
Length	18 feet	4½ inches
Engine Box		
Distance from cockpit	2 feet	½ inch
Distance forward from wing	½ foot	⅛ inch

III. Making Notes:

Materials	Use
1. large wooden box.	the cockpit.
2. Two apple boxes.	the engines.
3. Four long sticks.	framework.
4. ½ roll gray paper.	covering of framework.
5. Broom handle.	control stick.
6. Wheel from old wagon.	steering wheel.

IV. Recording Information :

1. gas and oil.
2. radio.
3. oxygen.
4. unlimited.
5. weather reports.

THE WINGED HORSE

II. Noting Details :

1. ivory and ebony.
2. by turning a pin in its ear.
3. by turning a button on the left shoulder.
4. the king's beautiful daughter.
5. on the roof of a palace.
6. ask the princess in marriage publicly.
7. He secretly persuaded the princess to fly away with him.
8. The magician mounted the horse he found in the garden and carried her away to the land of the Greeks.
9. The king of the Greeks rescued the bride.
10. The magician was put in prison.

III. Finding Proof :

1. By showing that he could ride him.
2. He escaped on his horse and returned secretly to carry her away.
3. He devised a cure for the illness of the princess.

THE GIANT DRAGON-FLY

I. General Significance : 4.

II. Literary Appreciation :

1. His feet are tied to the ground.
2. There are swimming things.
3. There are crawling things.
4. There are flying things.
5. He wished he were sky-born instead of earth-born.
6. The turquoise sky shone through the green leaves.
7. He was a splendid young chief.
8. A shadow (wing-like form) moved across its surface.
9. They shone like the wings of Tanilal, the dragon-fly.

III. Drawing Inferences :

1. Yes; 2. No; 3. Yes; 4. No; 5. No.

KEEP 'EM FLYING

I. Choosing Central Topic :

2. Care and Training of Carrier Pigeons.
4. How Winkie Made Good.
5. The Crash of a Bomber.

II. Listing Main Points :

- A. Care and Training of Carrier Pigeons : 2, 6, 7, 9, 10.
- B. How Winkie Made Good : 1, 11, 12.
- C. The Crash of the Bomber : 3, 4, 5, 8.

III. Noting Details :

1. He had helped train her.
She held her head proudly.
She was tough too.
2. She was put on a bomber which crashed.

3. 25 miles an hour.
4. Her wings were heavy with oil from the bomber.
5. Winkie was given a place on the center of the table and fed her favorite food, lettuce.

REVIEW OF THE CHAPTER

- | | | | |
|----------|-----------|-----------|-----------|
| 1. true | 6. false | 11. false | 16. true |
| 2. true | 7. true | 12. false | 17. false |
| 3. false | 8. true | 13. true | 18. false |
| 4. false | 9. true | 14. false | 19. true |
| 5. false | 10. false | 15. true | 20. true. |

OUT OF DOORS

THE PRAIRIE CHICKEN DANCE

I. Recording Information:

May 6: Made a little run for them.

13: Chicks' wings are strong enough to fly.

15: Chicks can fly well.

20: Cold night; take chicks into house.

21: Chicks dance on warm pan under stove.

May, June, July, August: Chicks stay about the farm.

Sept., Oct.: Every afternoon chicks go to hillside to toboggan down the hard slope.

Nov. 15: Chicks make snow houses for themselves.

Dec. 1: Signs of big storm; no sign of chicks; looked for them; found them sleeping snug in their snow beds.

MR. TOAD

I. Choosing Central Thought: 'The Wilful Mr. Toad'.

II. Short Answer Test:

1. Speeding on the highway.
2. He was ruining his own character; squandering the money his father had left him; and giving his friends a bad reputation.
3. His friends warned him first.
4. Finally they had him shut in his room under guard.
5. Toad outwitted them, escaping by a knotted-sheet rope through the window while his guard went for a doctor and lawyer.
6. Stealing and driving to the public danger, impertinence to the police.
7. Twenty years in jail.
8. Rack-chamber: thumb-screw room.

IV. Development of Appreciation: Match letter and number:

- | | |
|-------------------------|---------------------|
| 1. B (hollow-sounding). | 5. E (impertinent). |
| 2. F (feeble). | 6. C (frowning). |
| 3. A (gloomy). | 7. G (innermost). |
| 4. D (grimmiest). | |

ANN GUSTI'S CIRCUS

II. Making Statements: (Completions):

1. Tumbling to the bottom of the cage and lying motionless on her side, her head close to her body, feelers still, legs limp.
2. One little twig and her six thin legs like six others.
3. Spring up with a click, throw himself into the air and come down right side up.
4. Buttercup beetle; oil beetle.

5. Click beetle. 6. Grasshopper family.

REVIEW OF CHAPTER

1. tulips, snowdrops.
2. snowbanks.
3. dogwood.
4. They eat insects which destroy garden and crops.
5. talking sound.
6. speeding in motor cars.
7. ducks.
8. perched.
9. tropical.
10. oil beetle, walking stick, click beetle.
11. wind.
12. the way Darby wore his hat; the way Joan cut the bread.

APPENDIX F.

ANSWERS to the six tests in the WORKBOOK to accompany "YOUNG EXPLORERS"

Test Number 1.

- A. 1. b
2. in the ocean
3. seven tons (as much as seven large horses)
4. sunny
5. c
- B. 1. c
2. roamed
3. happily
4. d
5. d
6. a

Test Number 2.

- A. 1. b
2. explorer
3. lumberman
4. Canada
5. c
- B. 1. b
2. grabbed
3. darted
4. tilted
5. a
6. c, b, e, d, a

Test Number 3.

- A. 1. d
2. almost
3. sticks
4. d
5. b, d, c, a, e
- B. 1. b
2. gauzy
3. scarlet
4. four, two pairs
5. c
6. plant lice

Test Number 4.

- A. 1. d
2. delicate
3. due
4. c
5. c
- B. 1. b
2. received
3. a
4. scribble
5. c
6. d

Test Number 5.

- A. 1. b
2. glistening
3. winged their way
4. (the hum of) the engines
5. c
- B. 1. c
2. tormented
3. hosts
4. autumn (fall)
5. but the work never stopped
6. dust

Test Number 6.

- A. 1. a
2. needles
3. great
4. a
5. c
- B. 1. d
2. neighborhood
3. champion
4. c
5. scythe
6. c

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Dec 21 '50	AUG 14 '62		
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JAN 23 1960	MAR 25 RETURN		
JAN 27 '60			
MAR 10 9-30 AM			
JAN 3 1962			
MAR 7 1962			
MAR 10 '64			
MAR 2 '64			
MAR 31 '64			
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